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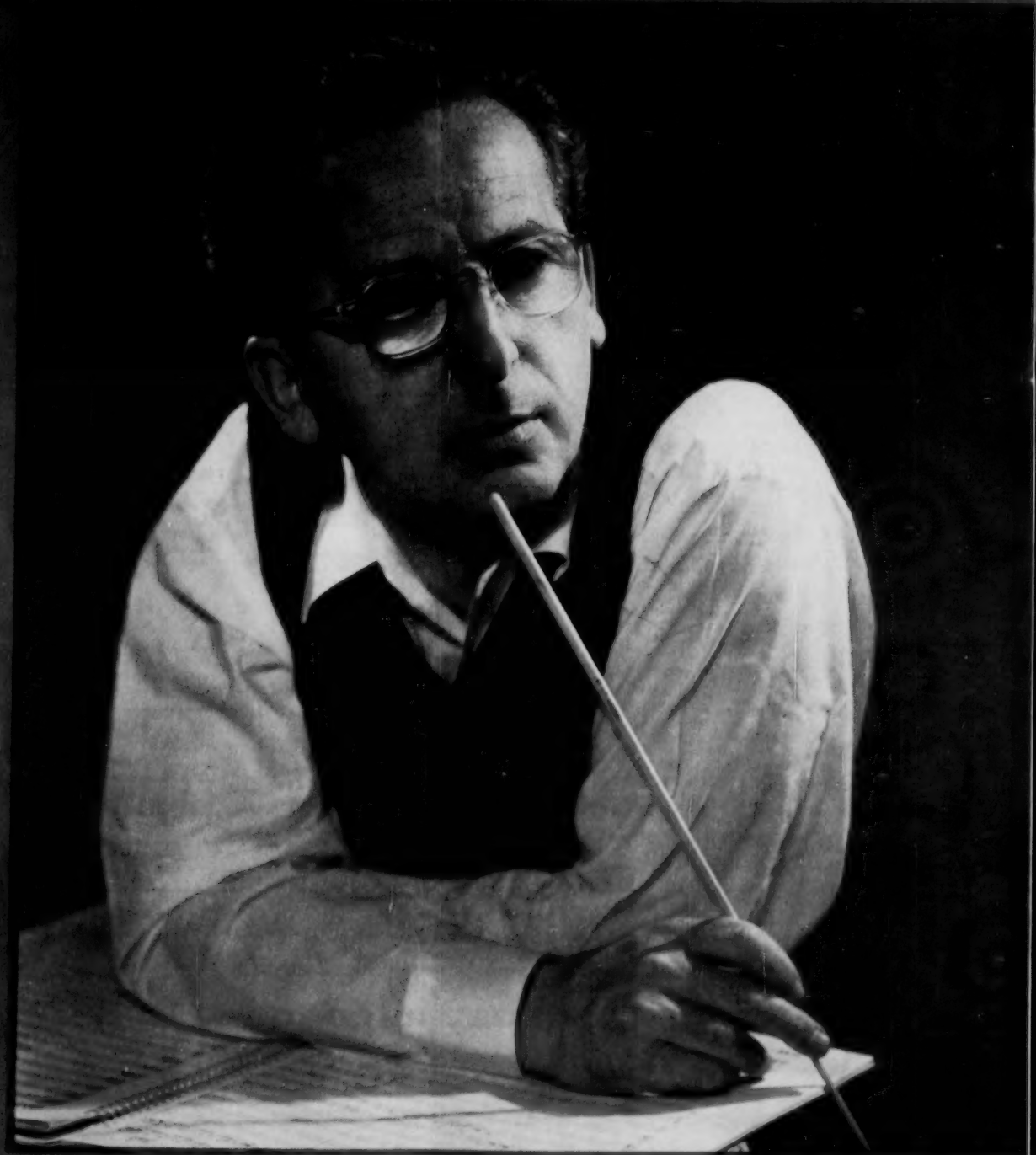

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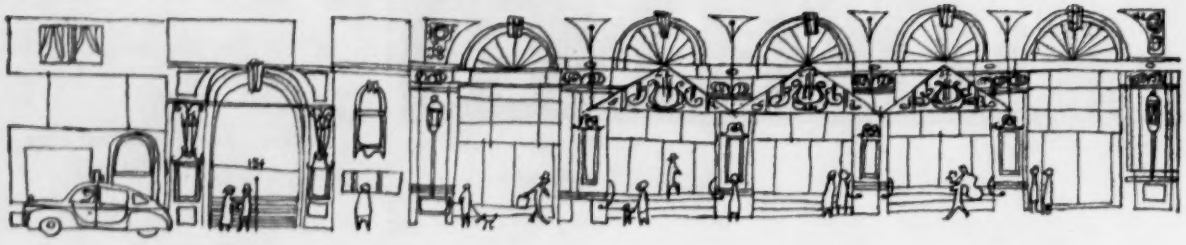
Seventy-sixth Year
June 1956

ALONG 57th STREET



■ WESTWARD, HO! Complaints reaching this department (thank you, thank you) protest that our roving reporter appears to halt on the Carnegie Hall frontier making no mention of multitudinous music enterprises, etc., beyond the border. So, strapping on space shoes, Partout took off for points west and nor' west. Before getting off "our" block we saw **Pearl Bailey,** currently wowing the social register and associates at the Sert Room, although by now she will have majored on; followed by a straggling but engrossed group of admirers, the singer, in a tight, tight sheath, turned off towards Sixth Avenue (Pardon us, Avenue of the Americas), leaving us with the thought that Pearlie Mae sure has pretty underpinnings! En route, looking tanned and happy, was witty **Pierre Luboshutz,** just returned from the Mozart tour with **Goldovsky.** The pianist, with his partner **Genia Nemenoff,** were leaving for Bermuda next day. Lucky duo! I hear tell that, on the tour, orchestra members were fined five cents per five minutes for tardiness at rehearsal; soloists and conductors paid a quarter for the same delinquency. With orchestra players getting time and a half union rates, is that justice?

Just past the corner went pert, radiant **Mrs. E. Clifton Daniel, Jr.,** twinkling along on very pretty feet—probably two of the reasons for the gorgeous-but-short wedding gown at the recent doings in Independence, Mo. (By the way, does anyone remember that Independence has another claim on American history? It was the last fitting-out point for the explorers and settlers travelling by mule, foot, and covered wagon on the Oregon Trail.) Seeing Margaret, one of our favorite people, gave us the idea for a greeting card that HST might send to Ike from his current European trek — "Having wonderful time. Glad you're not here." Someone told us that an ingenious GOP gentleman came up with the inspired suggestion of persuading the illustrious piano-player, formerly of the District of Columbia, to extend his voyaging on the basis of a world recital tour—at least until after Convention.

Ran into pianist **Van Cliburn,** an immediate star in his first season, buying a gift for his mother . . . also saw composer **Ned Rorem,** ecstatic over a commission to write an opera tailored to the talents of this year's Town Hall debutante soprano **Virginia Fleming** and librettoed on Oscar Wilde's "The Nightingale and the Rose."

Speaking of opera (sorry, it's a *must*) there's a good story coming out of a meeting of a panel of experts and kindred-minded folk in special session at the Barbizon Plaza a couple of Sundays back. The imposing and brilliant speakers having delivered their erudite discussions and/or opinions, a gentleman rose from the audience and plaintively inquired, "Isn't anyone going to say anything about singers? After all, you can't have an opera without them." Vocalism—the forgotten art! Later, the same commentator was heard to mutter, "What opera needs is less weinerschnitzel and more spaghetti." The menu will be changed come July, we hear. For, on our westward journey—we passed the big, ugly, looming hulk of the **Coliseum.** (Seems architects today have forgotten how to plot a curve.) And there was Christoforo gazing sadly on his previously pleasant little plaza, now cut to ribbons by frantic traffic — a latter-day Simeon Stylites with Verdi to the right. And the news is that the Popular Price Opera director, who has forgotten more about opera than a lot of impresarios will ever learn, will present the grand scores (not the arty ones) plus spaghetti and beer on hot weekends—climatically speaking, of course. Carmen will shake her timbrels, and dancers will offer the stylized cooch dances of Verdi's Egypt—plus singers, natch.

Devotion to career, once established, is hard to discard. Those resonant vocal tones one hears sounding sonorously out from 711 Fifth Avenue do not indicate that NAC auditions are under way. It's Prexy **Luben Vichey** on his lunch hour, keeping the vocal cords oiled up and ready for summer engagements, which include the Lewisohn Stadium (that's up north too).

If you can mount to the height of **"Minnie" Guggenheimer's** outdoor series the summer offers a diverse program to meet all tastes. Choose a night of purely classic airs, or one with your favorite jazz artist — perhaps all decked out with European laurels. Balladeer **Harry Belafonte** will debut with guitar and orchestra; **Louis "Satch" Armstrong,** who so startled the British, will star with **Dave Brubeck** (which reminds us of an advertisement we saw—*not* in *Musical Courier*—in which a friendly soul offered to share an apartment with a young woman partial to Bach, Brubeck, and a bucolic atmosphere. We pass this on with joy). Anyway, the Stadium concerts promise to be as hot as the opera at the Colossal, etc.

On a windy corner—and whatever is happening in the Windy City? The winds seem to be blowing in all directions at once. Too bad. The opera start was so auspicious—we saw a hefty, handsome young man excitedly showing programs and talking of recital successes. It was **Lou Nova,** former middleweight champion, who gives musicales in Carnegie Recital Hall—poetry readings to music. Right good we hear, and he pays his assisting artists excellent fees. More and better booking, say we.

"The Mozart Murder" (not the one you think) was presented by the **Little Opera Company** at the Waldorf last month. This special skulduggery was the American premiere of Rimsky-Korsakov's setting of the Pushkin drama on the relations between the Tone King and his rival Salieri—who is hardly known except to musicologists nowadays. **Pat Neway** did the English version, which, conducted by **Mervin Sayder,** staged by **Don Fellows,** sung by **Roy Hines** and **Richard Vogt,** with **Maurice Eisenstein** as the deaf fiddler, was applauded by the National Opera Club. So many people are killing Mozart these days, either by over-kindness or ineptitude, that a real poisoning adds a taste of spice.

PARTOUT

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ON THE COVER

NO REST FOR THE GIFTED

"Franz Waxman's tremendous technical facility, the fertility of his musical imagination, and a long experience of writing music for deadlines have given him a security which enables him almost 'to command the muses.'"

WAXMAN *and the late Arthur Honegger*

By DR. HENRY W. LEVINGER

THE whistle sounded aboard the *Cristoforo Columbo*, warning all visitors to leave the ship. Among the passengers, on this fine autumn morning of last year, were Bruno Walter and Franz Waxman, whose cabins (we were pleased to discover, since we had come to see them off) faced the same stretch of corridor on A Deck.

After greeting Dr. Walter, we dropped into Franz Waxman's cabin to wish him *bon voyage*. "You'll have a wonderful rest on the trip across," we began, only to be promptly corrected by Waxman, "That's what you think. Between here and there I have to finish a piece already announced for its world premiere three weeks from now in Zurich. And now if you will excuse me, I can begin." Four weeks later we read of the very successful premiere of Waxman's Sinfonietta for Strings and Timpani with the Radio Zurich Orchestra under the composer's direction.

This incident is typical of Franz Waxman, the composer. His tremendous technical facility, the fertility of his musical imagination, and a long experience of writing music for deadlines have given him a security which enables him almost "to command the Muses." The Sinfonietta, written under pressure, became an instantaneous success and will no doubt be widely programmed on both sides of the Atlantic. Waxman values this great talent of his, to be sure, but it is a gift, he warns, that should not be over-rated. "We live in an age of technical super-accomplishments. 'Craft' of composition and 'skill' of execution all too often dominate our judgment. Intuition and inspiration are in danger of being under-estimated or disregarded in favor of systems and formulas. We must guard against uniformity of expression and remember that behind all devices of musical composition there remains something far more basic and inimitable of which technique is only the servant: namely, Music itself." The composer, whose creed is stated clearly in these words, has also, as a conductor, given practical expression to the same belief.

Franz Waxman came to this country in 1934 from his native Germany, where he had studied music in Dresden and Berlin. Earlier in the same year he had visited Paris, where he was invited to write the music for the motion picture version of Molnar's *Liliom*. This score, in which the composer used electronic instruments like the *Ondes Martinot* for the first time, was recorded for the sound track by the Orchestre Staram in Paris, and immediately caught the attention of Hollywood. An invitation followed, and Waxman came to Los Angeles, where he has lived ever since. Soon afterwards he became guest conductor of the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, and in the years since then he has taken an increasingly active part in the musical activities of the West Coast.

In 1947 he saw the realization of one of his favorite projects: a Festival of Music in Los Angeles. Now in its tenth season, the Festival programs reflect Waxman's dual concern —first-rate performances of the established repertoire, and first performances of outstanding contemporary works by composers of all nations. In the past nine years, and with each festival consisting of only three concerts, he has introduced nineteen new works to the West Coast or Los Angeles. This year's programs list six contemporary works—John Vincent's Symphony in D, Miklos Rosza's Violin Concerto, Theodor Berger's Concerto Manuale, Rolf Liebermann's *School for Wives*, André Jolivet's Concerto for Piano, Trumpet, and Strings, and Debussy's "Le Martyre de Saint Sebastian." Among the works previously introduced are Honegger's "Joan at the Stake," Gustav Mahler's Third and Ninth Symphonies, Stravinsky's "Histoire du Soldat" and "Oedipus Rex," and Carl Orff's "Catulli Carmina."

As for this mixed fare in relation to audience receptivity, Waxman remarks: "Audiences of today are, to a great extent, divided into two kinds —those who cling mercilessly to the long-established works of the Classical and Romantic repertoires, and those who are devoted, just as exclusively, to contemporary and experimental works. Both render a disservice to music. We will never appreciate the contemporary if we insist on patronizing the past; and unless we are willing to listen to contemporary music with open ears and minds we will contribute nothing to the evolution of music in our time."

One of the principles Waxman adheres to at the Los Angeles Festival is the employment of local talent. With his sights geared to the future, Waxman knows that unless we train the musicians and audiences of tomorrow, there will be no music of the future.

When he is guest-conducting abroad —he has already appeared in Holland, Switzerland, Germany, Austria, and Israel—he programs a balanced mixture of traditional and contemporary works. On his European tour last year he conducted the European premiere of Lukas Foss' Second Piano Concerto in Vienna, with the composer as soloist. Waxman recorded the work for Decca Records just this past month, with the composer again at the piano.

Waxman's own compositions include the popular "Carmen Fantasy," already a standard work of the violin repertoire, in addition to music for a score of motion pictures, for which he has been twice awarded the coveted "Oscar"—in 1950 for "Sunset Boulevard," and in 1951 for "Place in the Sun"—the only composer to receive this signal honor in two successive years. At present he is working on another film score, "The Spirit of St. Louis," the story of the Lindbergh flight, and is completing work on a Cello Concerto and a Triple Concerto (violin, viola, cello). Apparently there is no rest for the gifted either.

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AMERICAN MUSIC ABROAD

An introductory survey of the nature and extent of our government's interest in and provision for the presentation of American musical artists abroad. The author is Chief of the Music Branch of the U. S. Information Agency.

By DAVID S. COOPER

THE past ten years have seen notable changes in the attitude of our Government toward the fine arts and, in particular, toward music. Ten years ago the future of any governmental agency involved directly or indirectly with cultural activities was doubtful indeed. A foreign tour of an American performing group with any government assistance was such a rarity that, whenever one took place, it was nothing short of sensational. Little interest was taken in the works of American composers as an integral and important part of the cultural life of our country. Government offices responsible for musical activities of one sort or another had a most precarious existence.

Today, although the milennium has certainly not arrived, we can confidently say that the concept of music as a part of international relations is firmly established and that it is doubtless here to stay. It is far beyond the scope of this article to describe in detail the government agencies and programs involved in music. But, for the benefit of those who may be unfamiliar with the ways in which music is handled in our overseas programs, a brief description of some of our activities might be of interest.

As we all know, the Department of State is responsible for the conduct of foreign relations. A relatively new phase of foreign relations are the exchange programs operated by the International Educational Exchange Service of the Department. This Service is responsible for a wide variety of exchange projects, including musical exchanges. A limited number of grants are given to distinguished foreign musicians to enable them to visit this country. Awards are also made to American musicians to go abroad. Through these grants there evolves that sort of cultural exchange that is possible only by personal contact. Over the last six years, nearly 700 American musicians and musicologists have studied, taught, or carried on research overseas either through this program or through the Fulbright program.

In addition, many American musicians have contributed generously of their time and talent to give people abroad further evidence of America's contribution to the field of performance. In years past, the Department has prevailed upon private individuals to finance the tours of groups which could not at that time be supported by public funds, as witness European appearances of such organizations as the Boston Symphony and the New York City Ballet.

Today the field of American performance overseas is quite a different matter. Through the President's Emergency Fund, a $5,000,000 fund divided equally between trade fairs and cultural events, we are for the first time participating officially abroad in artistic projects of real stature. The purpose of the Fund, as presently constituted, is to present our leading artists and performing groups, thus giving evidence of our performing skill. The principle is not outright subsidy but rather assistance to qualified groups and individuals with prior foreign commitments which would result in deficits if undertaken without support. The administration of the cultural presentations program is a responsibility of the State Department with the U. S. Information Agency as coordinator. Managerial details are the responsibility of ANTA, The American National Theatre and Academy.* A panel of well-known musicians in New York passes upon the qualifications of the artists and groups and formulates policies governing musical matters and repertoire. There is abundant evidence that this, the first large-scale cultural undertaking of our government in the foreign field, is doing an enormous amount of good.

As for offices responsible solely for music, the only professional music units in this area of the government are found in the U. S. Information Agency. One is in the Broadcasting Service, more commonly known as the Voice of America, and the other is in the Information Center Service, the unit responsible for the administration of some 170 Information Centers through the free world.

The Music Branch of the Voice of America is a busy production unit

*See "America's Ambassadors of the Arts," p. 12.

which presents an astonishingly wide variety of musical programs through foreign radio stations as well as through its own outlets. Its activities range from specially produced music programs to re-broadcasts of the major symphonies and the Metropolitan Opera. Perhaps some of you may have been present at a symphony concert which was being taped for special foreign re-broadcast as one of the "Musical Salute" series.

The Music Branch of the Information Center Service of the Agency is directly concerned with music as an art and, more specifically, with American music. Through its facilities, Information Centers overseas are provided with the scores and recordings of American works and with the opportunity to request performance materials when required. This program makes it possible for foreign conductors, musicians, and music lovers to hear, borrow, and perform music which would otherwise be unobtainable. Every encouragement is given for live performances of American works in the belief that one of the best ways to demonstrate our culture is to present the work of our own creative musicians.

Part of an audience attending a concert in the Information Library in Hyderabad, Pakistan.

Greek composer Varvoglis congratulating conductor Evangelatos for performance of his work in U. S. Information Service Athens Chamber Orchestra series.

Now let us consider the most important aspect of all—the music itself—and what it can do for us as a country. Basically, a country gives evidence of genuine musicality in three ways: through a deep-rooted appreciation of, and familiarity with, what are universally accepted as the great masterworks of all nations and periods; through skill in performance and support of performing groups; through a solid creative life of its own. The first two aspects are now almost foregone conclusions. Today, as never before, people overseas are able to see first-hand evidence of the virtuosity of our orchestras and the skill of our singers and performers. Indeed, we are now an export nation of musical talent.

But what about American music? In order properly to evaluate the role of American music in the foreign field, we might well pause to consider its relationship to the domestic scene.

American music cannot be said truly to have come of age until the decade following World War I. While it is true, we had a number of reputable composers prior to that time, their importance is now largely historical. Probably Edward MacDowell is the only composer of his generation who achieved any permanent degree of recognition abroad. After World War I, however, the young musicians who are now our best-known American composers went abroad in droves to study. With them went jazz, which was then new and exciting to European musicians, and there resulted a true musical cross-fertilization. A number of European composers espoused, for a time at least, some of the elements of jazz in their music, and our composers returned with the rich experience of having participated in a formative period of contemporary music.

There was a vast difference, however, between what happened to our returning composers of the '20s and their predecessors of the late 19th and early 20th centuries. Rather than merely copying what European composers were already doing as well if not better, the later composers assimilated the techniques and styles prevalent in the Europe of that period and then continued to progress along their own widely divergent paths. The '20s represented a period of varied experimentation, some confused and some constructive. But out of this decade came the first steps toward the solution of the stylistic and aesthetic problems which have confronted the serious composers of all nations for the past 35 years.

Perhaps today we are on the brink of a golden age of American music. We have long since passed through the period of apprenticeship. Musical syntax that was "difficult" in the '20s is now part of our contemporary musical language. While the acceptance of contemporary music by audiences is by no means complete, notable progress is being made, and works by American composers are slowly but surely being incorporated into the regular repertoires of leading orchestras and other performing groups.

There is still, however, the question of precisely what is *American* about American music. Naturally, our musical roots are largely European, but in a multi-racial country such as ours, it is obvious that sooner or later something must happen indigenously. Some regard jazz as our major musical contribution. Surely it is the facet of our musical life best known abroad. Its significance in the realm of serious American music, however, can easily be exaggerated. An American composition is not necessarily better, more distinctive, or more American because it bears the stamp of jazz, folk music, or some other regional influence. It is worthy solely because it is a good piece of music. In the final analysis, the best *American* music is that which is the best *music*. Rather than an American school as such, which implies provincialism, we have what is infinitely healthier and more productive, an astounding variety of schools and styles in our music, embracing everything from the conservative and neo-romantic to the most advanced. In other words, many of our composers are now doing what is essential in an active creative life of any country or period—they are writing good and, in some cases, great music, which transcends regional limits and approaches the universal. That we are now producing contemporary music of quality which can and does bear comparison with the contemporary music of the world is an achievement too little recognized.

The circumstances that militate against more frequent performances of American music in this country are much the same as those which apply to contemporary music in general. The economic problems of box office, rehearsal time, and a serious stagnation of repertoire are all too well known. Equally well recognized is the problem of the language of some contemporary music, which precludes the easy access we too often seem to require in our listening. There is the additional problem for American composers of a sort of national inferiority complex concerning our music and musicians. Happily, this attitude is steadily diminishing, particularly as far as singers and instrumentalists are concerned. But we still feel that a composer or conductor from across the water must somehow be better

than a native product. Progress is slower here, but it is being made. For example, Carl Orff's *Carmina Burana*, a work approximately 20 years old, has swept the country in the last few seasons. But in the last two seasons there have also been a most gratifying number of performances of a more problematical and difficult choral composition by an American composer, the *Prayers of Kierkegaard* by Samuel Barber. Furthermore, many organizations, philanthropic and otherwise, now recognize the necessity of nurturing our creative life. The work of the Koussevitzky Foundation, the Louisville-Rockefeller project, and the ISCM-League of Composers, to mention only three, shows the increasing premium we, as a nation, are placing on our music.

If I have seemed to dwell over-long on the subject of American music in this country in a discussion of American music abroad, it is because I believe it is of the utmost importance for us to recognize that the basic test of the musical culture of any country is the music that country has produced. In demonstrating our musical culture to those abroad, we must recognize the high premium older nations place upon their own music, and be prepared to meet the challenge.

To put the shoe on the other foot, let us consider for a moment the case of world-famous foreign orchestras visiting this country. We have heard several in the past year or two; next season we will hear more. It is a thrilling and rewarding experience to hear, say, the Berlin Philharmonic play Beethoven and Brahms with a tradition of decades and in a style that is authentically theirs. But, when all is said and done, performances by the Berlin Philharmonic (or any other visiting orchestra, for that matter) are passing phenomena. What is really important as a lasting manifestation of German culture is the *music* of Brahms and Beethoven. This music is an integral part of our lives through hearings in this country. It has long since transcended national barriers and belongs in the most profound sense to the world, thereby constituting the highest possible tribute to the musicality of the country which produced the composers.

I should perhaps say at this point, however, that under no conditions should we presume to equate our contemporary American composers with the great masters of the past. We would never dream of comparing the late Robert Sherwood with Shakespeare or Carl Sandburg with Goethe. And yet we insist on doing precisely this with music. Naturally, it is only reasonable to consider Shakespeare and Goethe in their historical contexts and Sandburg and Sherwood in theirs. The criteria which apply to the other arts should logically apply to music.

We might do well to ponder what Frederic Chopin had to say on this subject over a century ago: "A nation which reaches out for foreign art —because it is supposed to be better— will never see its own soul." If we as a nation are truly to see our musical soul, we must recognize our creative resources as the truly extraordinary accomplishments they are. Ricardo Malipiero, in a symposium on American music abroad, published in the Winter, 1956, issue of the *Juilliard Review*, had much the same thing to say in somewhat different words: "The real danger for American music may be that of considering European music with too much attention and respect; there is nothing worse for a young musician (and musical America is nothing else but a number of musicians still spiritually young) than to adore the gods of other countries."

In the field of international cultural relations, it behooves us to be quite clear as to what we are trying to do where music is concerned. Through recordings and the visits of our great orchestras and artists, foreign audiences know full well that we have developed into one of the leading musical nations in the field of performance. It is disappointing, however, to note that some of our touring orchestras have either given rather cursory attention to American music or have in some cases failed to give any at all. Such practices almost inevitably result in the old bromides that we are really not a cultured nation after all and that through the almighty dollar we have merely staffed our orchestras with the best European players. Such allegations, as we all know, are not true and are fortunately diminishing as greater familiarity with our music and performing groups materializes. It is therefore encouraging that the ANTA Music Panel recently reaffirmed in the press its policy that each artist or group touring under the President's Fund must perform at least one American work on each program and, if possible, a representative work of the host country.

It is highly significant, I believe, that the primary means of bringing American music directly to the people of other nations in a consistent and well-organized manner is accomplished by an agency of the United States Government. Through Voice of America broadcasts and through its network of posts everywhere in the free world, the U. S. Information Agency is bringing our music to millions overseas. Much is done by our Government that cannot be accomplished through normal commercial channels due to trade barriers, transportation costs, high dollar prices, and currency restrictions. Although the possibilities inherent in this effort have scarcely been tapped, it is gratifying that the problem of American music abroad is gradually receiving more attention. Here are some of the ways in which we seek to achieve our goals:

In the first place, the Information Centers are supplied with scores and recordings of American works. In order to encourage the live performance of our music by local groups, we have recently arranged for our posts to sponsor live concerts under contract with local groups ranging from chamber to full symphony orchestras. These concerts feature the works of American composers and composers of the host country. Experience has shown that, once our works have been performed in this manner, other conductors will often give them repeated hearings with their own orchestras. The result is that Piston, Barber, Schuman, Hanson, and Sessions are appearing on concert programs of foreign nations just as Ravel, Honegger, Walton, Orff, and Dallapiccola appear regularly on ours. The goal of musical interchange is at present far from realized, but steady progress is being made and the U. S. Information Agency is playing an important role.

All over the world we are witnessing a growing interest in American music. This interest must be satisfied and capitalized upon. Nevertheless, like charity, an appreciation of the musical resources of our country must begin at home. It is therefore gratifying to be able to quote, in closing, President Eisenhower's message to the committee for National Music Week: "I am glad that in a number of community celebrations there will be programs featuring local composers and musicians. Through outstanding works, many of our present-day composers have contributed greatly to the Nation's musical prestige." Once we have recognized the truth of this statement, we can truly say (paraphrasing Chopin) that as a nation we shall indeed see our own soul.

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AMERICA'S AMBASSADORS OF THE ARTS

The General Manager of the International Exchange Program of ANTA discusses the impact of our new corps of "musical diplomats."

By ROBERT C. SCHNITZER

AMERICA has a brand new diplomatic corps. In place of portfolio, the new cultural ambassador may carry a Stradivarius, instead of striped pants he may wear silk tights, but these envoys are winning victories for the U. S. in the struggle for men's minds.

From Iceland to Abyssinia, this past year, our new artist-diplomats are brilliantly refuting the Communist canard that America is a nation of crass, vulgar barbarians, intent on materialism and war-mongering, indifferent to culture and art. In a people-to-people program, our top performing artists are appearing around the globe, winning us millions of new friends and discomfitting our detractors. "The genius," said a recent editorial in a Manila paper, "who conceived the idea of sending out this program of the best American artists deserves the highest commendation!"

Realizing that "art is the face of a nation," America is showing its face to the world. The new policy originated after World War II, when the Soviet Union began a series of international propaganda tours; by 1954 it was spending one and a half billion dollars' worth of rubles *yearly* to send a stream of Russian road companies sallying forth from Moscow as glamorous super-salesmen for Soviet cultural supremacy. Red China has been making a similar impact with its huge extravaganzas.

President Eisenhower, aware that democracy is facing moral and spiritual as well as economic competition from the Soviet bloc, decided to launch a counter-offensive. In July, 1954, he set up the International Exchange Program, financed from the same emergency fund that aids U. S. participation in trade fairs abroad, under the aegis of the State Department in cooperation with the United States Information Agency. The President allotted $2,250,000 for the new project, designed to *demonstrate* to the world that America has reached cultural maturity, rather than merely *boast* of our artistic accomplishments.

The State Department designated ANTA (the American National Theatre and Academy) to act as its agent in administering the new International Exchange Program (IEP), spearheaded by Board Chairman Robert W. Dowling, business, civic, and theatre leader. To insure top quality in every attraction sent abroad, ANTA set up panels of acknowledged experts in dance, drama, and music, who screen out all but the most qualified candidates for assistance before sending recommendations to Washington. There, projects are evaluated by the Inter-Agency Committee, with representatives from the State Department, the USIA, and other interested agencies. The Committee is aided by reports from cultural affairs officers all over the world, who poll their areas to determine what programs of those suggested will make the strongest and widest impact.

When a program gets the green light, IEP plans the tour's logistics, having previously made sure that the artist applying for aid has already lined up a reassuring number of booking offers and is prepared to manage his own tour; IEP then sets the overall budget, guaranteeing the project the difference between breaking even or suffering a loss, in return for assurance of coverage in areas strategically important to U. S. foreign policy. The concert circuit in Western Europe is already a well-trodden path; but when sending tours to the Orient, South America, or the Middle East, IEP often finds itself acting as booker, impresario, trouble-shooter and trail-blazer in these rarely toured "pioneer territories."

Before the special student concert of the Symphony of the Air, in Tokyo, 4,000 youngsters stood patiently in line all night. Walking the queues with them were members of the orchestra, fraternizing, talking music, discussing instruments until nearly dawn. "It is simply impossible to describe the impact on Japan," wrote the Embassy cultural affairs officer. "No example can be found to match it. This visit was the greatest artistic achievement to the Western world."

Two other celebrated symphonies—the Philadelphia under Eugene Ormandy, and the New York Philharmonic under Dimitri Mitropoulos—made equally exciting European tours under International Exchange Program sponsorship. At the foot of the Acropolis in Athens, thousands of music-lovers gathered to lionize the Philharmonic at the Greek Festival of Arts, while far to the north, in Finland, 89-year-old composer Jan Sibelius honored the Philadelphians by an unprecedented invitation to his home. After the Berlin Festival concert of the Philharmonic, *Die Welt* declared: "Supreme orchestral art plus inborn democratic spirit." A chorus of lyric press praise followed the concerts of both symphonies: "An enchanted and electrified audience gave thunderous applause for this rare virtuosity"; "To describe the perfection, precision and brilliance of this orchestra is only possible with superlatives." John Foster Dulles wrote to Maestro Ormandy: "A typical report from Strasbourg terms the Philadelphai Orchestra 'a tremendous and phenomenal success. Here was American culture at its best.' I would appreciate your personally expressing to each member of the orchestra the State

LEFT: *Jazz star* DIZZY GILLESPIE *charms the charmer and his snakes in Karachi, Pakistan.*

RIGHT: *In Korea, Members of the Symphony of the Air serve themselves at a buffet given in their honor by Ambassador and Mrs. Lacy.*

LEFT: *Queen Juliana of The Netherlands congratulates the* PORGY AND BESS *company between the acts in The Hague. Left to right:* ETHEL AYLER (*Bess*), QUEEN JULIANA, ROBERT DUSTIN (*Mgr.*), *and* HELEN THIGPEN (*Serena*).

RIGHT: SYLVIA MARLOWE *autographs programs for students after a solo recital at Aula University in Djakarta, Indonesia.*

Department's gratitude for his outstanding service to his country."

The Boston Symphony will tour for the International Exchange Program in 1956; the New Orleans Symphony, Robert Shaw Chorale, Jubilee Singers, New York Woodwind Quintet, New Music Quartet, Sylvia Marlowe, Yehudi Menuhin, Eleanor Steber, William Warfield, Leontyne Price, Richard Tucker, Blanche Thebom, Eugene List, Rise Stevens, Isaac Stern, Eugene Istomin, Ruggiero Ricci, Vera Franceschi, and a long list of noted soloists and groups have toured, are appearing now, or are planning IEP tours.

From Addis Ababa, Abysinnia, where young Negro pianist Philippa Schuyler gave a Command Performance for Emperor Haile Selassie, to Reykjavik, Iceland, where violinist Isaac Stern donated his fee for the establishment of a High Fidelity music room at the University, American-born and -trained music artists, playing programs with at least one modern American composition, and often one piece by a composer of the country visited, are winning respect for the cultural life of our country.

Typical of the triumphant *Porgy and Bess* tours is this report from the USIS officer in Cairo: "The cast has been a revelation to Egyptians . . . on the streets, in shops, at parties, news conferences, everywhere. Asked blunt questions about American life, they give honest answers, captivating with their natural frankness." "Without a doubt, *Porgy and Bess* is the event of the Belgrade season," wrote Ambassador Riddleberger. "It gave the Yugoslavs their first opportunity to appreciate the tremendous growth and richness of American culture. A great contribution to U. S. foreign policy objectives."

The two top American ballet companies, the New York City Ballet and Ballet Theatre, have made extensive tours for IEP. Headed by such glittering stars as Maria Tallchief, Andre Eglevsky, Igor Youskevitch, and Nora Kaye, choreographed by such masters as George Balanchine, Agnes de Mille, Jerome Robbins, with especially commissioned American musical works by Aaron Copland, William Schuman, and Morton Gould, the companies are largely native-born young dancers, trained in U. S. ballet schools.

Martha Graham, high priestess of modern dance, has just toured Asia, where her extraordinary impact is matching that of the Symphony of the Air, generating a ferment in contemporary Oriental dance. The magnificent male dancer, Jose Limon, took his company to Latin America last spring during the UNESCO World Conference and was received with enthusiastic response. In 1956 the IEP hopes to sponsor Limon tours to other parts of the world, while Ballet Theatre will make a tour of the Near East and Mediterranean countries in Europe.

With accent on theatre, a company of 300 performing artists arrived in Paris last June for the "Salute to France." While the International Drama Festival was in progress, America showed three theatrical attractions: *Skin of Our Teeth*, with Mary Martin and Helen Hayes; *Medea*, with Judith Anderson; and a youthful company in *Oklahoma!* The City Center Ballet, the Philadelphia Orchestra, and two major art exhibitions completed the "Salute." Evaluating the result, the Embassy public affairs officer called it "the most successful cultural manifestation since the start of Franco-American relations."

An authentic performer of American Indian rites, Tom Two Arrows, is in great demand on an Oriental trip for IEP, which hopes this year to send out other folk singers and dancers to give foreigners demonstrations of our folk heritage. Jazz star Dizzy Gillespie is now in the Near East as an exponent of this most original of American musical contributions.

Performing artists prove goodwill ambassadors offstage as well as on. Adjectives like "dignity, charm, good humor, enthusiasm, warmth, sincerity and keen interest in other people's ways and customs" come back to the State Department from every area where they appear. They display no traditional haughty star temperament but give unsparingly of time and energy in benefit performances for troops, hospitals, Red Cross, local charities, and student showings; make tape recordings, TV and radio talks; participate in round table discussions; attend parties; meet fellow

[*Continued on page* 43]

ABOVE: WILLIAM WARFIELD *gives a benefit concert for the "Artists Help Artists" Fund at the Mozartsaal of the Vienna Konzerthaus during* PORGY AND BESS *tour.*

BELOW: *"Met" star* ELEANOR STEBER *in front of the USIS Belgrade poster announcing her first appearances in Yugoslavia, with* FRANCIS MASON, *Assistant Information Officer.*

THE INTERNATIONAL SCENE

The NEW ORLEANS SYMPHONY *arrives in Guayaquil, Ecuador, on its 10,000-mile tour of 22 countries, from Havana, Cuba, to Lima, Peru. Sponsored by the State Department, the Orchestra played nearly 30 concerts before 60,000 people, and traveled exclusively by air in two DC-4's—the "Scherzo" and the "Allegro."*

ROME

■ The Rome Opera in its varied repertory for this season included only two Verdi operas, both of them rarely performed: *Macbeth* and *I Vespri Siciliani*. The first of these two, produced early in the season, was an artistic disaster, despite some good singing by Tito Gobbi in the imposing and fascinating title role.

The recent edition of *I Vespri* was more successful, though the opera is perhaps less interesting than the more youthful *Macbeth*. Written for the Paris Opéra, *I Vespri* has one quality which the 19th-century Parisian operagoer admired more than his 20th-century counterpart: sheer length. Its five acts include everything but a sensible plot: drinking songs, two ballets, a revolution, a kind of Sicilian Rape of the Sabines, and—happily—enough references to love, both amorous and filial, and to *patria* to excite some of Verdi's most stirring and most melting music.

It's an opera without a hero, or rather with two: the tenor and the bass. Roberto Turrini, the tenor, showed more than anything else how desperate the need in Italy is for a new batch of strong tenors; Turrini yelled and bullied his way through a beautiful role. Giulio Neri, though his voice is showing signs of wear, was more discreet in the role of Giovanni di Procida, and his rendition of *"O tu Palermo"* was well received. Though Antonietta Stella is not much of an actress (and the director was no help to her), she has a pleasant stage personality and a voice that conquers by its youthful beauty, though she still has to learn about *legato*. In her big last-act air, *"Merce' dilette amiche,"* she didn't pull any vocal tricks out of her bag, but she spun out several lovely *pianissimi* and gave ample evidence that she is a singer to watch.

Gian Giacomo Guelfi, appearing in Rome for the first time this season, was excellent as Monforte, a role that must have delighted Verdi with its mixture of wickedness and tormented paternal love. Guelfi has always shown, since his debut a few years ago, that he has a powerful voice, but now he is revealing an added refinement of style and of psychological perception. He is to sing Scarpia here soon, and judging on the basis of his appearance in the *Vespri*, he should be a valuable new interpreter of that role.

Aurel Milloss conceived a simple, pleasant choreography for the "Dance of the Seasons" in Act Three; Gabriele Santini conducted vigorously, keeping the large company and the busy chorus firmly in line. All in all, this was one of the best productions we have seen in Rome this winter.

■ The concert season here has been little more than routine. Some big name performers have given disappointing recitals and the Santa Cecilia Orchestra has, as usual, evinced its desire to perform interesting and complex works, but also its reluctance to rehearse them properly. Perhaps the best program they have done this winter was marked by the visit of the German baritone Dietrich Fischer-Dieskau, who sang with the orchestra the Bach cantata, *"Ich will den Kreuzstab gerne tragen"* and the Mahler cycle, *"Lieder eines fahrenden Gesellen."* German music in general, and Mahler in particular, is not especially popular in Italy, and is rarely performed. For that reason, Fischer-Dieskau's visit was doubly welcome; and it would have been welcome anywhere, for he sang perfectly, sensitively changing his style from the religious fervor of the Bach work to the youthful despair of the Mahler songs.

■ The Italian equivalent of the League of Composers is the S.I.M.C. (Societa' Italiana Musica Contemporanea), which organizes two or three concerts in Rome every year—virtually the only concerts where new music is to be heard. This winter their latest program included piano works by Riccardo Malipiero, Luigi Dallapiccola, and Wladimir Vogel. Though the Vogel piece seemed dry, even scholarly, the Malipiero Four Inventions and the Dallapiccola *Quaderno Musicale per Annalibera* were rich in ideas and in lyrical moments. On the same program Janacek's "Diary of a Young Man who Disappeared" was performed for the first time in Italy (though it was finished in 1918); the Roman public, which consisted largely of musicians, critics, and amateurs, was obviously impressed by it. Perhaps there will be a revival of interest in Janacek's music here, as there has been elsewhere. The Opera, which is fairly enterprising in matters of new productions, might learn a lesson from the successful concert and imitate Sadlers' Wells in mounting the excellent *Katya Kabanova*.

■ The American violist Claire Kroyt, accompanied by her husband Miron Kroyt, gave an interesting recital on April 10 at the Teatro Valle, playing not only the viola, but also the viola d'amore, performing on it—for the first time in Italy—the Hindemith little Sonata (Op. 25 No. 2), a charming early work which exploits fully the unusual sonorities of the instrument. Also on the viola d'amore Mrs. Kroyt played a Vivaldi Concerto in D Minor, a delightful work with a particularly moving, dreamy Largo.

WILLIAM WEAVER

Marriage in Monaco

On the top of a high rock—a mere arm of land, smaller than New York's Central Park, jutting out defiantly into the blue Mediterranean—is perched the tiny principality of Monaco (pop. 21,202), comprised al-

most entirely of the Palace, the Cathdral, the Museum, and a few narrow streets bordered by quaint houses. Here in the great white stone cathedral, on the 19th of April, the attention of the world was directed by television, radio, and press to witness the beauty, color, music, and exchange of solemn vows by Miss Grace Kelly and Prince Rainier.

Several months ago the Prince had consulted in Paris with Mlle. Nadia Boulanger — Maître de Chapelle of Monaco for many years—concerning the style of music he wished performed at his wedding, the many technicalities involved in assembling an orchestra and several choirs, choosing the organists and soloists, and arranging accommodations for 135 people in the organ gallery, which normally holds only 90. For weeks after Prince Rainier's visit, Mlle. Boulanger's Paris apartment was buzzing with activity—singers auditioning, students copying out parts for the orchestra and choir, and innumerable phone calls daily to and from Monaco.

Finally, just before Easter, when things had been somewhat decided upon and most of the music had been copied, Mlle. Boulanger left for her private apartment in the Palace of Monaco to begin on-the-spot work with the choirs, soloists, organists, and orchestra.

"A circus!" said Mr. Doda Conrad, the only American singing at the wedding, describing the interior of the cathedral four days before the ceremony. And a circus it was! While the soloists were rehearsing "Jesu, Joy of Man's Desiring" in the gallery, Mlle. Boulanger conducted them from the altar to the accompaniment of a din of confusion attending the installation of television cameras — two above the soloists and two at end of the triforium gallery—with instructions being shouted back and forth, carpenters erecting a platform built out from the chancel, and other workmen fastening down a blood red carpet extending from one side of the chancel to the other. The last rehearsal of the musicians was for two hours on Wednesday morning, just before the civil wedding ceremony.

The sun shone brightly on Thursday morning as the distinguished guests and diplomatic representatives from fifty nations assembled in the cathedral to witness the religious ceremony. The interior was brilliantly illuminated with specially installed movie lights, and white flowers were everywhere. From the ceiling in the rear, just inside the great center door leading to the red carpeted center aisle, was suspended a delicate, incomparably beautiful chandelier constructed entirely of small white flowers.

The organ "prelude," played on the recently installed three-manual Cavaillé-Coll French-style organ by M. Yves Peigne, a talented young Parisian student in Mlle. Boulanger's organ class at the Conservatoire, consisted of works by Bach, Buxtehude, and Handel. It was followed by Bach's Prelude and Fugue in G played by M. Emile Bourdon, organist of the Cathedral of Monaco, the boys' choir singing "Ecce Sacerdos Magnus" by T. Victoria, and M. Bourdon again playing Bach's "In Thee Is Joy" and the Prelude in E-flat.

The wedding procession itself, headed by the many priests and close relatives, was announced and accompanied by the brass *clairons* of the Prince's Carabinier guards. When Miss Kelly entered, in her gown of white silk and lace and crown of small lilies and orchids under her veil, walking slowly toward the white marble altar, the chorale from Bach's Cantata 147 was played and sung by the soloists, choir, orchestra, and organ. Just before she reached the altar, the Prince, handsomely dressed in a gold-trimmed blue uniform, entered to trumpet calls and Purcell's "Alleluia" performed by the full choir and orchestra.

The music during the Mass was as follows: Canzona for Trumpets and Trombones by G. Gabrieli (played by members of the Monte-Carlo Opera Orchestra); "Kyrie" by Mozart (soloists, choir, organ, and orchestra); "Gloria" by Palestrina (soloists and boys' choir); "Ave Maria" by Bach (M. Hugues Cuénod); "O Nata Lux" by Thomas Tallis (soloists); "Sanctus" by Mozart, sung at the request of Prince Rainier (soloists, choir, organ, and orchestra); "Benedictus" by Haydn (soloists, choir, organ, and orchestra); "Ave Verum" by Binchois; "Domine Salvum Fac" (choir with Michel Carey, soloist); "Laudate" by Mozart (Mlle. Collard, soloists, organ, and orchestra); "Cortège Nuptial" by E. Bourdon (dedicated to the Royal Couple).

The wedding recessional and postlude: Canzona by G. Gabrieli; "Alleluia" by Handel (soloists, choir, organ, and orchestra); and the Fantasy in G and Prelude in C by Bach (M. E. Bourdon, organist).

I stood along the center aisle as the guests were leaving the church, and from the conversations I overheard as they passed by, everyone seemed to agree that this was one of the most beautiful weddings of our time, and that even the bright lights and cameras had not detracted from the beauty and solemnity of the occasion.

As I left the church, listening to the final measures of the organ as they filled the now-empty cathedral and poured through the huge doorways into the streets overlooking the incredibly blue sea, I realized that my own best wishes for the Prince and Princess were being echoed by people the world over. ROBERT HEBBLE

NAPLES

■ The opera season at the Teatro San Carlo, which began unusually early this year, also came to an early end. And after a rather spotty record, it chalked up a couple of real hits finally: Callas in *Lucia*, a Viennese edition of *Tannhäuser* with many commendable aspects, and a stellar production of *Guglielmo Tell*, starring Rolando Panerai in the title role, with Renata Tebaldi—just back from New York—in the relatively minor, but musically exquisite part of Matilde.

For several seasons *Lucia* has been one of Maria Meneghini Callas's most popular roles here in Italy, but this was the first time that Naples had heard it. The star was in excellent form, and her performance was a personal triumph (the more appreciated since Naples is considered traditionally "Tebaldi territory"). As usual, her stylish singing was matched by a well-thought-out interpretation of the role dramatically. Her acting triumphed over the virtually non-existent direction of Alessandro Brissoni, the woodenness of the chorus, and the ugliness of some of the sets. Gianni Raimondi, who sang opposite her in *La Traviata* this year at La Scala, was her Edgardo. This young tenor has a pleasing, if light, voice, and a likeable stage presence. Unfortunately, he decided to conquer the public's acclaim by using a few of the familiar vocal tricks that are always surefire with the gallery: sobs, top notes held beyond all reason, and occasional rug-chewing. These lapses of taste were only momentary, however, and for the most part he deserved the applause he got Rolando Panerai, in this writer's opinion one of Italy's most val-

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uable male singers at the moment, was a dramatic and moving Ashton. In many ways, his scene with Lucia at the beginning of the second act was a high point of the evening.

Though Maestro Karl Böhm has undergone severe criticism for his frequent trips abroad in Vienna, in Naples his visits are extremely welcome, and among the Neapolitan *appassionati* he is certainly the favorite non-Italian conductor. His *Tannhäuser*, like the *Parsifal* he did here last year, was a lesson in sensitive, self-effacing, but authoritative conducting. His tenor, Rudolf Lustig, however, was frankly a disaster. Still the Herman of Gottlob Frick, the Venus of Birgit Nilsson, and the sweet and effective Elisabeth of Leonie Rysanek saved the occasion. Both Joseph Witt's direction and the sets by Gottfried Neumann-Spallart showed that unfortunate desire to break away from tradition, but without any substantial innovation to offer in tradition's place. Venus seemed to live in a swamp under an old tree, and the stylized, stark trees of the last act looked more like the wilds of Lapland than a German winter landscape.

The next-to-last production this season was a really unlucky *Carmen*. First the tenor (Ramon Vinay) was indisposed, then the baritone (Paolo Silveri). Even when Vinay returned, his voice was forced and unpleasant to hear. Silveri's voice has been wrecked—whether by too much singing or for some other reason, it is difficult to say—and Escamillo, even when Silveri was in his prime, was never the right part for him. Mascherini, his substitute, was equally at sea. Sena Jurinac, who can be a wonderful Octavian or a tender Pamina, was Micaela. And Fedora Barbieri, though she sang beautifully, is not really at home in Carmen's shawls and skirts; and the director gave her nothing to occupy herself with on the stage. Vincenzo Bellezza conducted a very limp orchestra.

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CALLAS *as Lucia*

But Tullio Serafin, to conclude the season, brought the orchestra and the Neapolitan public back to enthusiastic life. *Guglielmo Tell* is a long opera and a difficult one to mount, but the San Carlo managed to overcome most of the difficulties, and the production was a great success, both popularly and artistically. The weak point was the Arnoldo; Mario Filippeschi sang all of the high notes (of which there are many) on pitch, but that's about all that can be said for them. The part is a hard one, as he made perfectly clear to everyone in the audience.

Rolando Panerai might not be considered the ideal Tell; in general, one thinks of a stronger, heavier, darker voice. But for those who like quality rather than sheer vocal power, Panerai's interpretation was more than good; it was distinguished. For one thing, his voice has a sweetness that is invariably touching (and was especially so in the great air *"Resta immobile"*); and if, in the more dramatic moments, he lacked force, he never lacked command of the stage, for—without being a great actor—he has an ease of movement and a naturalness of gesture that make it easy to accept him in a number of roles.

It was an indication of Renata Tebaldi's disarming modesty that she should accept the part of Matilde, who—except for the sublime *"Selva opaca"*—has very little to do in the opera. Tebaldi sang her big air with ineffable purity of tone and sensitivity of style; and the beautiful quality of her voice was an inestimable gain in the various concerted numbers of the last two acts. Though she will probably never be an actress, she seemed on this occasion a bit less awkward than in the past; and the sweetness of her voice amply characterized the gentle Matilde. Her ovation was a real "welcome home" and an excellent finale to the season of the San Carlo, which must now get itself ready for its trip to Paris in June.

WILLIAM WEAVER

VIENNA

■ After the resignation of Karl Boehm, the situation at the State Opera has quieted down and the performances are better. Dr. Boehm himself is continuing as a conductor of the Institute and heading a new production of Richard Strauss' *Elektra*. The old successful cast, with Christl Goltz as an irresistible Elektra, Margaret Klose, Hilda Zadek, and Max Lorenz, together with the young American baritone Edmund Hurshell as Orest, assured for this greatest opera of Strauss a splendiferous performance. The staging (Rott) was less remarkable, but the power and beauty of the voices and expression, the grandiose impersonation of the title role by Goltz made the audience for the first time in a long while break out in enthusiastic applause. In the beginning there were catcalls for Boehm because, in an interview, he had called the standees "the scum of the streets."

The question of succession for the post of director of the opera seems almost decided by now. The administrator of the State Theatre, Marboe, negotiates exclusively with Herbert von Karajan and even flew to Milan to see him. Karajan himself only wants to accept if he can fulfill his former obligations in Berlin, Milan, London, and Salzburg. It is questionable whether the remaining short period would be sufficient to fill the position of the opera director better than Boehm did during his tenure. The last word will be spoken by the end of May in Vienna, and it seems as if Karajan may be granted complete authority over the Vienna State Opera without binding himself in any way; Rudolph Gamsjaeger, at the present time general secretary of the Gesellschaft der Musikfreunde, and utterly devoted to Karajan, is officially slated to be the Director of the Opera, acting for Karajan who will exercise limited control of the Institute. It is to be hoped that this combination will not be realized, for it is the unmusical and despotic Gamsjaeger who made the Gesellschaft der Musikfreunde into a primarily commercial enterprise, playing up to an uncultured audience, keen only on sensation.

■ Guest performances of the Ballets de Paris (Roland Petit) at the Volksoper furnished an opportunity for interesting comparisons, but offered little of importance. "Carmen," "Le Chambre," and "Le Loup" (with the famous Roland Petit in the role of the Wolf) are certainly interesting, at times original, but scarcely add anything to modern ballet. Violet Verdy

and the young Veronika Malakar, as prima ballerina, stood out from the mediocrity of the other dancers.

■ The Vienna Philharmonic in April sent a smaller ensemble for a tour to Japan (flying over the North Pole, which excited the imagination of the Vienna concert lovers). With Hindemith as conductor, they gave concerts devoted to Mozart and were widely celebrated. Thus, the main burden in Vienna rested on the shoulders of the Symphoniker, but only one concert surpassed the average. Carl Schuricht conducted, during the Beethoven cycle of the Konzerthausgesellschaft, the Third and Eighth Symphonies. How rare to hear such Beethoven in Vienna! Unfortunately, Schuricht fell ill before his second concert, and the Ninth Symphony was conducted by Hans Swarowsky, who offered a clean performance. The world premiere of an American work attracted to the Grosse Konzerthausaal the experts of Viennese musical life; a piano concerto by Benjamin Lees, with Alexander Jenner as soloist, and the Vienna Symphoniker, with Charles Adler conducting, received very successful performances. The Russian descent of Lees can scarcely be overlooked. The corner movements with their motoric power, forceful rhythms, and simple thematic material recall Prokofieff; harmonically simple, especially in the quiet middle movement, rarely deviating into polytonality, the work stresses rhythm and melody. This very interesting and, in its rhythmic design, very lively work, achieved a splendid success. DR. ERICH JANTSCH

GERMANY

■ The Robert Shaw Chorale, after a trimphant tour through West Germany, scored a rapturous success with the Berlin public. Critiques were superlative and everyone was unanimous in requesting a return visit of this unique ensemble of singers and musicians. Their two-hour program included works by early Italian 16th-century masters, Bach, Schubert, Debussy, Copland, Ives, and Gershwin, to which another 30 minutes of Negro spirituals, "Yankee Doodle," etc., had to be added. Even then the audience wouldn't leave. If Mr. Shaw hadn't pleaded so charmingly for some sleep for his colleagues, who had to get up early in the morning for another 9:30 a.m. concert, Berliners would have stayed until well after midnight.

It is difficult to compare this chorus with any other heard here in recent years. There have been smaller ensembles here—for instance the fabulous choir of Marcel Couraud, for which Messiaen wrote some of his most intriguing pieces; and bigger ones—notably the famous Soviet folk ensembles; but none of a like size. The miracle of the Robert Shaw Chorale—apart from the enthusiasm of the singers, their technical perfection, purity of intonation, and keen awareness of dynamic values—was that these 30-odd singers managed to combine the artistry of a chamber-chorus (indeed it was possible to distinguish any single voice) with the impact of a mammoth singing unit. One became aware of a nearly Prussian discipline in these singers—an observation stressed in many a personal discussion afterwards, and doubtless a major reason for the warm sympathy Berliners felt for their American guests.

How warm the sympathy really was, became obvious, when the Stuttgart Rundfunk Sinfobieorchester appeared for two guest concerts, conducted by Hans Müller-Kray, its chief-conductor, with Branka Musulin playing the Mozart D Minor Piano Concerto. Berliners were too polite to make the orchestra pay for the bad advance publicity which had resulted in sparsely filled auditoriums, but the applause was so reserved, so cold, that anybody who knows something about the temperature that applause can warm up to must have been shocked. Both concerts (with Stravinsky's "Jeu de cartes" as the most advanced offering, and a poorly played Mozart Flute Concerto) were highly disappointing. The blame concerns not so much the orchestra, which has an acceptable body of strings and some (in ensemble playing) good woodwinds, not to mention the remarkable tympanist, but rather its chief conductor, who gave us such willful readings of standard classics like Beethoven's Seventh and Brahms' Second that he should shun Berlin in the future.

■ Two conductors returned to Berlin after much too long absence: Paul Kletzki and William Steinberg, both conducting the RIAS Symphonie Orchester, which has now changed its name into Radio Symphonie Orchester (it belongs now to both West Berlin radio stations and receives in addition a substantial subsidy from the Berlin Senate). Kletzki's program billed Petrassi's Concerto for Orchestra, Berg's Violin Concerto (soloist: Christian Ferras), and Brahms' Fourth. Steinberg opened with a Handel Concerto Grosso, continued with Lully's Te Deum (rarely encountered nowadays; it was sung by the Berliner Motetten and RIAS Kammerchor and Herbert Brauer, baritone), Stravinsky's Piano Concerto (soloist: Shura Cherkassky), and closed with Beethoven's Fifth. Both conductors received rave press notices, and there was a unique gratefulness that they had at last returned to the city which had never forgotten them after 1933. The success of Ferras and Cherkassky must be rated high, as both works were by no means easy for the listener—yet Ferras had to play a Bach in addition.

■ Yehudi Menuhin, on his present German tour, was presented with the Grosses Verdienstkreuz des Bundesverdienstordens by Prof. Theodor Heuss, President of the German Federal Republic. . . . Another violin virtuoso who has created no small sensation during his recent all-German tour, is Igor Oistrakh, whose stupendous technique establishes him as the legitimate heir of his father, David, though he still lacks (but then he is only in his early twenties) the deep-rooted musicality and unique sense of style which his father possesses in such abundance. HORST KOEGLER

LONDON

■ The spring and summer musical seasons in Great Britain will be particularly busy and comprise a variety of events of considerable interest. The Festival Hall is booked for every evening and some afternoons. Covent Garden is giving two cycles of the "Ring" under Kempe and the first production here of *Jenufa*. There will also be numerous recitals and chamber music at the Wigmore and other halls.

The Finnish conductor Tauno Hannikainen gave a Sibelius evening at the Festival Hall with the R.P.O. and is an admirably equipped interpreter of his compatriot's works. The Sym-

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phonies were the Third and Seventh, the former of which is, in this writer's view, one of the least effective. Other items were "Pohjola's Daughter" and the rarely heard tone poem "Night Ride and Sunrise." Henry Holst played the Violin Concerto with a discriminating sense of style.

■ The National Youth Orchestra of Great Britain is a remarkable organization and a highly successful enterprise. It consists of young people—their ages vary between 14 and 20—who are chosen from various parts of England and give occasional concerts under different conductors. Their standard is exceptionally high, as was evinced at a recent Festival Hall concert under the direction of the French conductor Jean Martinon. The main item on the program was Brahms' 4th Symphony. All sections of the orchestra showed technical skill of a high degree, which augurs well for the future of orchestral playing in England. A 17-year-old cellist, Roman de Saram, played the Haydn Concerto with a fluent style and sensuous beauty of tone. The Orchestra, which comprises about 120 musicians, is engaged for the forthcoming Edinburgh Festival, and will be conducted by Walter Susskind.

■ Kirsten Flagstad has made a welcome return to London in a broadcast of *Alceste* in the original Italian version. It will be remembered that she sang this role at the Met and it was hoped that she would also do so at Covent Garden, but this plan unfortunately did not materialize. It is not to be expected that vocally she is now the equal of her peak period, but she is still a supreme artist and today's young singers can profit greatly by studying her flawless skill. The role of Admetus was admirably sung by Raoul Jobin, leading tenor of the Paris Opera, and Alfred Orda was a noble and dignified High Priest. The choral parts, which contain some of Gluck's finest writing, were well sung by the Geraint Jones Singers, and he himself conducted his own orchestra.

■ The most recent Philharmonia Orchestra concert was conducted by Otto Klemperer. He has a close affiliation with this superb body of players, who can always be relied on to give of their very best under his direction. Haydn's "Clock" Symphony opened the program, followed by Beethoven's "Emperor" Concerto, in which the soloist was Geza Anda, who since he first came to London about two years ago has deservedly established a fine reputation. In addition to his virtuosity, he is a sensitive and romantic interpreter of the highest rank.

■ The American violinist Louis Kaufman, with the cooperation of Frederick Stone as pianist and harpsichordist—collaborators on previous occasions in sonata programs—joined forces at Wigmore Hall in a series representing Aspects of the German Sonata from Bach to Hindemith.

■ Bernard Herrmann, in charge of the London Symphony Orchestra, gave the first broadcast performance in this country of the Second Symphony by Charles Ives (though it was his Third Symphony that won him the Pulitzer Prize in 1947). It is stated that many of his works—though some were written 40 or 50 years ago—are rarely performed owing to their difficulty, though they have been admired by many musicians and have influenced other American composers. Though composed in the early part of the century, I understand that the Second Symphony was not performed until 1951. The movements are well contrasted in character and design, and the second, in particular, is notable for purity of expression and warmth of feeling. It was a gracious gesture on the part of Mr. Herrmann to commence his program with Elgar's "Falstaff," a masterpiece that is strongly neglected except by British conductors.

ARTHUR NOTCUTT

LUCILLE UDOVICK, *Colorado-born soprano, has been making a name for herself in Italian opera and radio assignments since her* 1954 *debut at the Maggio Musicale in Florence. Her singing of the title role in the revival (after* 125 *years) of Spontini's* Agnese di Hohenstaufen, *her last season's* Norma *at Caracalla, engagements with the Santa Cecilia, the orchestra of La Fenice, and Radio Vaticana, and a La Scala contract for* La Vestale *have highlighted her auspicious career. A last-minute note informs us that Miss Udovick will sing opening night at Glyndebourne in Mozart's* Idomeneo.

MILAN

■ Exactly like his colleagues in other Western countries, the innovating Italian composer no longer has any reason to complain about the indifference of music centers to performances of his work, or about the lack of opportunity to introduce it to the public. Leading Italian orchestras are gradually joining in various efforts to insert regularly into their programs compositions by the younger generation, and it is not easy to overcome the resistance to such efforts by those who are in charge of the sometimes anemic box offices. Even the great "La Scala," where opera tradition has been most jealously guarded, is following the trend of the times. More than once it has generously dipped

into its resources, during its famous *stagiones*, to encourage progressively minded composers, and to stage experimental works that try to infuse new blood, to give new patterns, to find new idioms built on fresh musico-dramatic materials that will contribute to the evolution of contemporary opera—sometimes pessimistically referred to as an exhausted art form, a thing of the past.

Quite recently "La Scala" offered a work of Antonio Veretti, *The Seven Sins*—a "musical-choreographic mystery," as the composer himself called it. But the house was sold out on that socially most brilliant first night. Mr. Veretti is one of the most distinguished musicians of Italy, has a number of vividly discussed stage productions to his credit, and is at present Dean at the Conservatorio Cherubini in Florence. An intellectual, reflective, highly cultivated type of composer, Veretti's intense studies of Medieval art forms, of Dante, of Latin, the Bible, and various ethical concepts seem to have led him to plan his *Seven Sins*. However, he is a rigid adherent of the twelve-tone and "series" techniques, both of which he has perfectly mastered. His latest work, which lasts only an hour, requires a first-class stage, and calls for a huge ensemble of ballet groups and soloists, an outstanding orchestra, and large choruses.

Each of the Seven Sins, after being announced by a solemn male voice on the loudspeaker, is musically depicted in strictly classical "closed" form—a Passacaglia, a Scherzo, an Ostinato—while the sin itself is interpreted by dancers. The conclusion of each section is followed and rounded out by the atonement of the sin, portrayed by celestial figures singing *a cappella*, who absolve the repentant and accept him into their redeemed midst. Thus, half of each scene is presented in harsh, relentless twelve-tone music; the other half by rigidly modal, Medievally styled choral music. Such well-balanced contrasts cannot fail to impress by their original and sincere imaginativeness, the more so because their diction is terse. After the Seventh Sin, Elysium opens up on full stage and the faithful and repentants are gathered into Dantesque glory to a sonorously scored, brass-resplendent "Hallelujah" Finale that is one of the most inspired episodes of this sophisticated work.

If, however, despite all its merits and its particularly dignified presentation, Veretti's conception failed to convince unconditionally, it was partly owing to the over-harsh and over-relentless plodding in dissonances which scrupulously avoids even the slightest allusion to tonality and imposes on the choristers the most arid and difficult problems of intonation. On the other hand, interpretation, stage direction, and especially choreography were not responsive to the peculiar contemplative mood which gave birth to this "mystery": it is difficult to render, with the usual pirouettes, entrechats, etc., the abstract spirit of Wrath, Voluptuousness, Covetousness, and Envy. In fact, had the titles of the sins not been announced, nobody would have had the faintest idea what the dancing was all about—perhaps with the one exception of the "Gagliarda," which clearly depicted the sin of Gluttony around a huge table loaded with food and drink.

The success of the "Mystery" must have pleased the composer-author. Although no more than courteous and respectful, it contrasted pleasantly with the reception usually given unfamiliar contemporary works at "La Scala," a mixture of icy silence from the Parterre and Boxes, and booing and catcalls from the balconies. On this occasion there was nothing of the kind. There were five curtain calls for the conductor of the complicated score, Nino Sanzogno, choreographer Janine Charrot, and the excellent "premier" dancers—Tamara Toumanova, Ugo dell'Ara, and Giulio Perugini. Mr. Veretti was compelled several times to join the bowing company on stage.

GISELLA SELDEN-GOTH

PARIS

■ The Opéra has finally recovered from its lethargy and assembled a most elegant audience for the eagerly awaited new production of Gounod's *Faust*. The premiere of it was also the 2429th performance of the work in Paris (it was premiered on March 19, 1859), and the 2055th at the Opéra. Of course, settings and costumes have been changed several times, but now it seems the most successful of all stagings. We owe this success to the designer Wakhevitch. Without outlandish originality—which would contradict the libretto, the music, and the epoch in which the work was written—a fine production is achieved, inspired by the spirit of the 15th and 16th centuries.

Dr. Faust's study recalls an etching by Rembrandt, and the apparitions of Faust and Marguerite are ingeniously handled. The setting for the fair is veritable Breughel, and the stage director, Max de Rieu, moves his forces imaginatively with episodes of clowns and jugglers entertaining the crowd and lending color to the proceedings. The garden scene is treated as pure comedy. The scene at the church takes place outside of it in moonlight and creates a fine effect. The ballet, choreographed by Aveline, is well integrated; the costumes are grey and red. Only the prison scene affords a surprise: it resembles an old Gothic ruin, which makes it possible to avoid the usual ridiculous effect when heaven opens to receive the sinner. The costumes seem copied from Flemish paintings; the one of Mephisto fits well the tall figure of Xavier Depraz.

As to the cast, one has some reservations. The tenor Noré has a fine voice but is a poor actor who does not make plausible his power of seduction. Geori Boué is a ravishing Marguerite with exquisite mezza voce, but her voice is too metallic when she sings full voice. Though a seasoned actor and a perfect musician, Depraz lacks powerful vocal projection. The revelation of the evening was Ernest Blanc as Valentin. His was a real triumph! His splendid voice and excellent stage presence make him an artist of international stature. The stars of the ballet, Mlles. Vaussard

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and Bessy, surpassed themselves, and Louis Fourestier at the conductor's desk was *chef* in the best tradition.

M. George Hirsch, who has already taken over the driver's seat as general manager of the Opéra, held a press conference to announce his plans for the two National Lyric Theatres. He wants to revive *Le Martyre de St. Sebastien* by D'Annunzio and Debussy, give a staged version of Bach's *St. Matthew Passion* (a great innovation), and *Armida* by Gluck. Quite a number of foreign works will be presented by foreign ensembles, but the works of Wagner and Strauss in French will stay in the repertoire of the Opéra. *Carmen* will receive a completely new production at the Opéra Comique such as *Faust* had at the Opéra. The Corps de Ballet of this institute will be completely reorganized and new scores will be commissioned from young composers. Finally, Mr. Hirsch wants to obtain a new work by Gian-Carlo Menotti written especially for one of our two opera houses, a news item which aroused great interest among those present at the conference. Details on this announcement are not yet available.

■ The Festival of Paris is just beginning. For two years now the intellectual, dramatic, and artistic productions of the world are presented on the stage of the Théâtre Sarah Bernhardt. For the first time a musical unit is attached to the Festival which will perform at the Théâtre des Champs Elysées. The Festival opened with four performances given by the Teatro San Carlo of Naples, which offered *The Barber of Seville* and Puccini's *Bohème* in good performances conducted by Tullio Serafin, whose age may be the reason for the rather slow tempi. The superb voice of Rolando Panerai and his lightness as an actor in the role of Figaro dominated the evening. Rafaello Arie was a magnificent Basilio vocally and, if one discounts certain exaggerations, also histrionically. The tenor Oncina and the coloratura soprano G. D'Angelo sang well.

A detail of the staging created quite a shock: the second act takes place in a garden from which Almaviva could very easily abduct his beloved Rosina, thus destroying completely the entire reason for the action. As to *Bohème*, it was a big disappointment to press and public. The tenor Tagliavini has nothing anymore but his great reputation, the soprano Marcella Pobbe has a fine voice but is not a Mimi. The entire performance seemed over-heavy and over-theatrical, despite valiant efforts of the conductor O. de Fabritiis.

■ The Italians were followed by the Municipal Opera of West Berlin in a week of Mozart operas—*Nozze di Figaro* and *Cosi fan Tutte*. In spite of the German translation, which to me seemed to destroy the vocal line in the recitatives, the premiere of *Figaro* was a triumph. The Berlin artists, singers, and musicians attained a miracle of ensemble spirit, subtlety, and a real purity of Mozartean style. Two great Wagnerian singers, whom one would not have associated with the roles of Almaviva and Figaro—the sumptuous baritone Fischer-Dieskau and Josef Greindl—succeeded marvellously in the Mozartean parts, thanks to their superb voices, musicianship, and histrionic sense. The same can be said of the women: El Gruemmer (Mlle. Exner in the second performance) as Countess, Rita Streich as adorable Suzanne, and Lisa Otto as Cherubino were beyond reproach. A hitherto unknown conductor, Richard Kraus, for his light, precise and highly musical interpretation deserves the lion's share of credit for the opera's success.

Cosi fan Tutte, sung in Italian, was a second triumph. The feminine trio—El. Gruemmer, S. Wagner, Lisa Otto—and its male counterpart—H. Brauer, Ernst Haefliger, and Greindl—under the direction of Arthur Rother recalled the perfection of the production seen last year at Aix-en-Provence. But I still do not recall a Fiordiligi comparable to Teresa Stich-Randall, or a Dorabella to equal Nan Merriman. The staging of the two operas was the work of Carl Ebert, director of the Municipal Opera, the ravishing settings those of the young French painter J. P. Ponnelle, who has been working in Germany for the past three years.

Concerts were also presented at the Festival. The first was given under Paul Paray by the Orchestre National de la Radio, which had returned from America after a six-month absence. His calm authority, economy of gestures, and precision were particularly impressive in Beethoven's 7th Symphony and Ravel's "Daphnis and Chloe." Some time before that a conductor of zeal and culture to whom we are indebted for interesting pro-

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grams, Charles Brueck, conducted the same orchestra in Stravinsky's "Persephone" and "Oedipus Rex," with soloists from the Comédie Française, the Opéra ,and the Radio chorus. It was a superb evening.

Among recitalists, I want to mention Jose Iturbi, who filled the Champs Elysées to the rafters, and two great American singers, each of them admirable in her field: Lucretia West, a new Marian Anderson, and Teresa Stich-Randall, star of the festival at Aix-en-Provence and an accomplished mistress of bel canto.

SUZANNE DEMARQUEZ

PIERRE COCHEREAU, *organist of Notre Dame Cathedral in Paris, will climax his first American concert tour by playing the opening recital for the 60th Anniversary National Convention of the American Guild of Organists at St. Thomas Church, New York City, June 25. Since arriving here on May 1, he has played 20 concerts and made a number of recordings.*

TORONTO

■ The usually busy spring season was highlighted by the appearance of Sir Thomas Beecham as guest conductor of the Toronto Symphony Orchestra. Brilliant readings of Mozart's "Jupiter" and the Sibelius Seventh inspired the orchestra to heights not achieved in recent years. Beecham, dynamic and forceful as ever, gave us a virile Mozart with shading and style as well. The Sibelius did not sound a hodge-podge, murky conglomeration, as it often does in less skillful hands, but a clearly detailed and most complete expression of the Finnish master as a symphonist. After the conducting appearance, Sir Thomas moved over to the University of Toronto campus, where he gracefully accepted an honorary doctorate in music and spoke on Mozart, the latter in conjunction with the University's Royal Conservatory Mozart Festival.

■ Two weeks later, Sir Ernest MacMillan conducted his final concerts with the Toronto Symphony Orchestra, choosing rather aptly the Beethoven Ninth, assisted by the Mendelssohn Choir and soloists Mary Simmons, Maureen Forrester, Jon Vickers, and James Milligan, a top-notch roster of Canadian singers. Thus one of Canada's great musicians retires after 25 years at the helm of the country's best orchestra. During the past season the Toronto public has endeavored to evaluate his work and achievements, not an easy task for a man who is as multi-talented as Sir Ernest. Conductor, organist, composer, educator, writer on music, he leaves his mark on Canadian music, but one wonders whether he might not have attained real greatness and worldwide prominence had he confined his energies to one or two of them?

■ The city rounds out its observations (and celebrations?) on conductors with the fourth annual series by the York Concert Society (Heinz Unger, conductor and musical director). Every year we get a display of virtuoso conducting by the German-born Unger, who descends on Toronto from his foreign tours with an orchestra composed of the city's best players and programs the usual symphonic fare along with several new or rarely played items. Respect for Unger is high, but audience support for the Series seems low, judging from the box office at the first concert. Many bystanders still wonder why Unger did not get his chance as permanent conductor of the Toronto Symphony Orchestra, instead of Walter Susskind, but apparently this obvious disappointment to Unger has not quenched his enthusiasm for Canadian music-making, since this summer he conducts the newly-organized Stratford Festival Orchestra at the Festival of Music and Drama. Reginald Stewart will also conduct, while Boyd Neel, who led his Hart House Orchestra at the inaugural season last year, is in Europe.

EZRA SCHABAS

SYDNEY (Australia)

■ The musical season in Sydney, center of Australia's musical life, got off to a bad start through the resignation of Sir Eugene Goossens as permanent conductor of the Sydney Symphony Orchestra. Sir Eugene has been involved in a customs offence which, because of newspaper publicity, forced him to relinquish a post which he has held for nine years and in which time he elevated the standards of his orchestra to a very high level. Now the authorities are looking for a new conductor, who will not easily be found, as the salary connected with this job is not encouraging.

During the coming season, which will extend up to the time of the Olympic Games in Melbourne, the following international artists will appear on the Australian concert platform: conductors Jean Martinon and Hans Schmidt-Isserstedt; pianists Hephziba Menuhin, Paul Badura-Skoda, and Eugene Istomin; soprano

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OBITUARIES

■ One of the interesting figures of another era, AMANDA IRA ALDRIDGE, last surviving pupil of Jenny Lind, died in a Surrey (England) hospital on Mar. 9, one day before her 90th birthday. Daughter of the famed 19th-century actor Ira Aldridge, the singer won a scholarship to the Royal Academy of Music at its opening and was placed under the tuition of the "Swedish Nightingale" with whom she studied for three years, receiving a citation signed by Jenny Lind, which reads: "I have no hesitation in recommending Miss Aldridge as a master of singing." In later years Miss Aldridge helped in the coaching of Paul Robeson and Marian Anderson.

■ GEORGE BOLEK, eminent voice teacher, for many years with the Peabody Conservatory, died April 12th, aged 59. In his own studios in Baltimore and New York City Mr. Bolek taught and coached some of the most famous singers. An unusually finely trained and expert musician, he had been heard in solo piano recitals as well as accompanist on major programs. Born in Cherokee, Kansas, Mr. Bolek came as a student to Peabody, graduating with the Artist Diploma and building his own and his pupils' careers in the East. Many of the latter have been engaged at the Metropolitan Opera, the Philadelphia La Scala Opera, and the Opéra Comique of Paris. Several of his pupils have won scholarships at Fontainebleau and in several continental centers of culture. Mrs. Bolek, the former Elizabeth Wells, Baltimore-born concert singer, survives.

■ ARTHUR BRONSON, music and ballet editor of *Variety*, died recently of a heart attack, aged 53. Born in Baltimore and graduated from Harvard University in a class of students who have since become noted in the entertainment field, Mr. Bronson began a year ago a specialized department for *Variety* devoted to concerts, opera, and dance. Known to his colleagues as the "longhair" editor, he had written along these lines since joining the *Variety* staff in 1944. He is survived by his parents, his wife, four brothers, and two sisters.

■ MAE FROHMAN, an executive of the S. Hurok artists' management, died after a brief illness, aged 50. Born in New York City, she was educated in the public schools, and, without little formal training, went at 16 to the Hurok office, becoming a respected authority on artistic matters and a formidable power in the management of musicians and dancers. Her many trips to Europe, especially for the Mary Wigman Dance Company and the Original Ballet Russe de Monte Carlo, influenced the awakening of nationwide interest in ballet in this country. She was considered a friend and counselor by the great artists under the Hurok direction and became a valued expert in music-managerial direction.

■ CHESTER BARRIS, concert pianist and teacher of piano at Ohio Wesleyan since 1945, died suddenly on April 25th, aged 37. A native of New York City, Prof. Barris received the B.S. degree from the College of the City of New York in 1934. He was engaged as a faculty member at Wooster College in the Conservatory of Music, and at Illinois Wesleyan before coming to his post in Ohio. His last concert with the Columbus (Ohio) Little Symphony was in Oct. 1954. He was a well known writer on music. His wife, a son, and a daughter survive.

Holland's first postwar performance of Mozart's Così fan tutte *was given recently at a Mozart Festival by The Netherlands Opera, Amsterdam, and scored a brilliant success. Two American singers at the Festival were very highly praised—Uta Graf for the roles of Fiordiligi, Pamina, and Donna Elvira; and Marilyn Tyler as Queen of the Night. Left to right:* CHRIS SCHEFFER *(Fernando),* UTA GRAF *(Fiordiligi),* CORA CANNE MEYER *(Dorabella), and* PAOLO GORIN *(Guglielmo).*

INTERNATIONAL NOTES . . . . . .

In the March 15th issue, *Musical Courier* carried an item announcing that the **LaSalle String Quartet's** appearance in Honolulu would be the first time a string quartet has played in that city in 13 years. A correction is in order: the LaSalle group is the fourth of a series of string quartets appearing in Honolulu this year, and for many years the city has supported a chamber music series including many string quartets. . . . The President of France has conferred upon **Arthur Judson,** internationally celebrated American concert manager, the Cross of Chevalier of the Legion of Honor. The ceremony was held on May 11 at the French Embassy in New York, with Pierre Donzelot, Director General in the French Ministry of Education, officiating. . . . **Ernst von Dohnanyi,** composer-pianist, will be in Europe from Aug. 15 to Oct. 10 for a series of festival appearances. It is his first trip to Europe since he took up residence in the U. S. in 1949. . . . American musicians will perform this year at **Prague's annual Spring Music Festival** for the first time in six years. The only American to visit the Prague festival since 1948, the year the Communists took over, was **Paul Robeson,** in 1950. This year **George Szell** will conduct, and **Julius Katchen** will appear as piano soloist. . . . The **Symphony of the Air** has been awarded a special medal from the University of the Philippines Conservatory of Music proclaiming the Orchestra "the visiting musical entity of the year." . . . **Joseph Fuchs,** American violinist, is on a six-week concert tour of Europe, which opened in London with a cycle of three concerts devoted to Beethoven's violin-piano sonatas at the Royal Festival Hall, **Artur Balsam** assisting at the piano. . . . The **Krips-Arrau Beethoven Cycle** in London, including all five Piano Concertos, scheduled for May and June of this year, has already been announced for a repeat in the same months next year. . . . **Thomas Baldner,** conductor of the Greenwich (Conn.) Orchestra, conducts the Berlin Philharmonic on June 23. After vacationing in Europe, he will appear with the Vienna Symphony and the Stuttgart Philharmonic and tour with a chamber orchestra in southern Germany during September. In October, before returning to the States, he will lead the Mozarteum Orchestra in Salzburg. . . . **George London,** leading baritone of the Metropolitan Opera Association, sang the title roles of "Don Giovanni" in Zagreb on May 22, and "Boris Godounov" in Belgrade on May 28, both roles in their original language: Italian and Russian, respectively. Mr. London is the first American male singer to be heard by Yugoslavia's opera-goers since the Second World War. . . . **La Compagnie Lycette Darsonval** of the Paris Opera will make a ten-week tour of the U. S. and Canada, beginning in Montreal on Oct. 7 and including 55-60 cities. . . . **The Original Don Cossack Chorus and Dancers** (Serge Jaroff, Conductor) announces 32 sold-out concerts during a six-week period in Japan, and an Australian tour from May through July. . . . Pennsylvania-born soprano **Anna Moffo,** who went to Italy two years ago to study voice on a Fulbright scholarship, made one of the most sensational debuts in the recent history of Milan music circles when she sang the title role in "Madame Butterfly" over Italian radio and TV in March. She was promptly signed to sing the title role in "Lucia" next fall. Reports from Milan say that not since Tebaldi and Tagliavini has a singer caused such a stir. . . .

THE NATIONAL SCENE

FESTIVAL NEWS

■ The second season of the **Empire State Music Festival** at Ellenville, N. Y., will run from July 4 to July 29 and will again feature the Symphony of the Air under such noted conductors as Leopold Stokowski, Igor Markevitch, and Heitor Villa-Lobos. Villa-Lobos will conduct the world premiere of his new ballet score, expressly commissioned by the festival. Entitled "The Emperor Jones," it is based on O'Neill's famous drama and has been choreographed by José Limon, who will appear in the work with members of his troupe on July 12 and 14. On July 19, 20, and 21, Stokowski will conduct the American premiere of Orff's score for Shakespeare's "A Midsummer Night's Dream." Basil Langton will stage the work.

■ The Festival at **Caramoor,** Mrs. Walter Rosen's famous estate at Katonah, N. Y., will be conducted by Arnold Gamson on three successive Saturdays. Moura Lympany will play the Schumann Piano Concerto on June 16; the American Opera Society will give Cherubini's "Medea" on June 23, with Eileen Farrell in the title role; and on June 30 Laurel Hurley will be heard with a chamber orchestra in a program of Baroque music.

■ The **Los Angeles Music Festival** will celebrate its 10th anniversary with a gala season on the U.C.L.A. campus, June 11-18, under the direction of Franz Waxman, founder and music director. Highlights of the Festival will include: (June 11) the West Coast premieres of Miklos Rosza's Violin Concerto, with Tossy Spivakovsky as soloist, and the Symphony in D by John Vincent of U.C.L.A.'s music faculty; the American premiere of the Concerto Manuale by the Austrian composer Theodor Berger; (June 14) the first West Coast performance of Rolf Liebermann's "School for Wives," to be sung in English; (June 18) an all-French program, featuring the West Coast premiere of Debussy's "Le Martyre de Saint Sebastian"; and the American premiere of André Jolivet's Concerto for Piano, Trumpet, and String Orchestra, with pianist Andre Previn and trumpeter Mannie Klein.

■ A feature of the seventh **Marlboro Music Festival** (Marlboro, Vt.) will be a series of Mozart Piano Concertos performed by Rudolf Serkin, President of the Marlboro School of Music. The Festival is held on four weekends (July 14-15, 28-29; August 11-12, 25-26), each of which includes an open rehearsal, two Festival Concerts, a Lecture-Recital, a School Concert, and a showing of an historical film.

■ The **Santa Barbara Music Festival,** presented by the Pacific Coast Festival Association from June 25 to July 1, will feature the first West Coast cycle of the complete chamber works of Brahms. Eight concerts, to be given in the Lobero Theatre, have been planned by the Festival Director, John Barnett. Three distinguished ensembles will perform—The Festival Trio (Nikolai Graudan, cello; Joanna Graudan, piano; Eudice Shapiro, violin); The Hungarian String Quartet (Zoltan Szekely and Alexandre Moskowsky, violins; Denes Koromzay, viola; Vilmos Palotai, cello); and The Roger Wagner Chorale.

■ The **Lewisohn Stadium Concerts** in New York City have announced 31 soloists to date for the six-week season, June 18-July 28. Soloists returning to the Stadium roster this year are violinists Zino Francescatti, Mischa Elman, Erica Morini, Michael Rosenker, and Tossy Spivakovsky; pianists Stell Andersen, Henri Deering, and Earl Wild; cellist Aldo Parisot; sopranos Annamary Dickey, Eileen Farrell, Brenda Lewis, and Leontyne Price; contraltos Marian Anderson, Martha Lipton, and Claramae Turner; tenor Richard Tucker; and baritone William Warfield.

Soloists who will make their Stadium debut this season are: pianists Harold Cone, Samuel Lipman, and Alexander Uninsky; organists Thalben Ball and Claire Cocci; flutist Paige Brook; sopranos Marjorie Gordon and Beverly Sills; mezzo-soprano Mignon Dunn; tenors Robert Barry and William Tabbert; baritone Jack Russell; and basso Luben Vichey.

■ The **Guggenheim Memorial Concerts** will again present the Goldman Band in a series of 50 concerts, June 20-August 17, on The Mall in Central Park, New York City (Mondays, Wednesdays, and Fridays), and in Prospect Park, Brooklyn (Thursdays and Saturdays). Richard Franko Goldman succeeds his father, the late Dr. Edwin Franko Goldman, as conductor.

■ Large-scale choral compositions, always an important part of the programs of the **Berkshire Festival** by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., again figure prominently in the plans for the 1956 Festival this summer. Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John on Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass. One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club. On Saturday evening, August 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the

Wide World

RICHARD RODGERS, MAUD LORTON MYERS, *and* OSCAR HAMMERSTEIN II, *snapped at the preview of the film* Oklahoma! *Mrs. Myers is owner and publisher of the Tulsa* Daily World, *on the roster of Oklahoma University's Hall of Fame, and organizer and Chairman of the Board of Tulsa Opera. In New York City as Oklahoma's "Mother of the Year" and attendant festivities at the Waldorf, she leaves for Europe on June 6 and returns in time to supervise Tulsa Opera's fall production of* Aida, *Nov. 1 and 3.*

MARIE VOLPE, *Mgr. of the University of Miami Symphony Orchestra, and* DR. MODESTE ALLOO *(right), Associate Conductor, with* SIR THOMAS BEECHAM, *during a recent guest appearance of the distinguished British conductor.*

composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor. Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walküre" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, August 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14(Bach's Suite No. 2).

The concerts in the Music Shed through the last four week-ends (July 20-August 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, August 3 (Ravel's Piano Concerto); Zino Francescatti, August 5 (Tchaikovsky's Violin Concerto). Guest conductors will be—in addition to the above-mentioned Hugh Ross and Leonard Bernstein—Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux. Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony String Quartet with Benny Goodman, clarinet; the Brass Ensemble conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolf Serkin and members of the Boston Woodwind Quintet; and Zino Francescatti, violin, with Arthur Balsam piano.

Music Educators National Conference

"Music In American Life" was the theme of the Golden Anniversary meeting of the Music Educators National Conference held in St. Louis, Mo., April 13-18. This was the largest conference in the association's history, during which it has grown from a meeting of a handful of music supervisors to the point where it is one of the most powerful music groups in the country.

So vast is the scope of the Conference's meetings, lectures, workshops, demonstrations, panels, concerts, and recitals that it is easy for one to become a little bewildered at the range of activity which programs as many as 30 worthwhile events simultaneously. Every phase of music and music education is covered, all of it crowded into less than a week when a month would scarcely suffice. But all the events are well attended; thousands of teachers and musicians come from all sections of the country and from many foreign countries.

If any one factor emerged from the many trends to be noted, it is that our public schools, parochial schools, teacher-training institutions, colleges and universities are playing a much more significant role in American music than was the case even a few short years ago. Thanks largely to the efforts of our music educators, we are changing from a nation of listeners to a nation of performers. To hear just a few of the school and college organizations was a revelation. Standards of performance were almost unbelievably high and the quality of the music itself showed much improvement over the fare that used to be served up at school concerts. One could not always say that the interpretations showed a keen insight regarding style, appropriate dynamics, and expressive elements. Great interpretation is within reach of only the gifted few. But even in this respect the music itself rather than its smooth delivery was evidently much in the conductors' minds.

Quite an amazing display, for instance, was put on by the Wichita Symphony Orchestra (James Robertson, conductor), which played Barber's *School for Scandal* Overture, Debussy's "La Mer," and Hindemith's "Canticle of Hope," all with professional polish. This group is perhaps the epitome of the truly American type of orchestra with its mingling of professionals, amateurs, teachers, and students. What distinguishes the Wichita Symphony from most others is the remarkable virtuosity of its various choirs, which come close indeed to standards set by our major symphonies. Mr. Robertson fully deserves the fellowship which will send him to Europe for a year of study. It is a little difficult to imagine that better opportunities for hearing, studying, and analyzing great orchestras and great conducting exist in Europe than in the United States, but there is nothing like going to the source. We will look for the cosmopolitan influence the next time we hear Mr. Robertson with the Wichitanians a year or two from now.

On the organizational side, Robert A. Choate, Dean of the Boston University School of Fine and Applied Arts, ended a two-year term as president of the conference, which saw a complete revamping of the conference's structure. Instead of a maze of committees, Dr. Choate organized the profession's leaders into 10 commissions dealing with various aspects of music and music education. Five standing committees rounded out the structure, which includes music in the community, over radio, through television and on recordings as well as in the schools. The far-ranging impact of the quiet work the commissions and committees are doing will undoubtedly be reflected in the slowly but surely changing American musical scene. The work ranges from the most erudite and philosophical considerations to the question of what is the best way to teach kindergarden children to sing.

The influence of the American Music Educators Conference begins in our schools; its weight is felt in all our communities large and small; and its philosophies are being promulgated in our most advanced institutions of higher learning.

Concert managers, composers, performing artists, and publishers would do well to cast an exploring eye in this direction. An appetite for music is building up in this country which can well make it the most musical land the world has ever seen. If this sounds exaggerated or over-enthusiastic to any reader he has but to attend the next conference, two years from now in Los Angeles, when the newly elected president, Thomas McBride of Ohio State University, will continue the work so ably carried out by his predecessors. JULES WOLFFERS

BETHLEHEM

Regardless of wherever else and how often one hears Bach's monumental Mass in B Minor, it is still true that "you ain't heard nothin' yet" until you hear the 175-voice Bach Choir of Bethlehem at its home base—Packer Memorial Chapel of Lehigh University. Perhaps the tradition gets in one's blood—this was the 49th Festival that was given May 10-12 and repeated (except for the Thursday preview program) on May 18-19, with Ifor Jones conducting.

And if one wonders, in hearing the remarkable response of the nonprofessional chorus to the difficult contrapuntal and tessitura demands of the music, "how do they do it?"—the answer lies partly in the inspiration of the composer and in the tradition of the choir itself. Besides many college students, the ensemble includes resident professional men, artisans, housewives, of long choir tenure. Mrs. George W. Halliwell, a second contralto, has been in the choir 57 years. H. J. Wiegner, Sr., has been singing bass for 54 years. Three others have 44-year records.

All this is to say that it is the chorus that is the Festival's star, for its magnificent, full-throated singing of taxing passages which proceeded with unflagging pace and cumulative energy under Jones' direction. The conductor favored sharp contrasts, and while one may not always agree with his treatment, especially in the Sanctus, one may acknowledge its dramatic (if not always spiritual) effect.

Adele Addison, soprano, was the only new soloist. The others—Eunice Alberts, alto; John McCollum, tenor, and Mack Harrell, baritone—are Fes-

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tival veterans, and had appeared with the Choir in the Carnegie Hall performance of the Mass in March. As before, the instrumental ensemble of Philadelphia Orchestra members was headed by Jacob Krachmalnick, concertmaster, with Vernon DeTar at the organ.

The soprano and alto voices blended beautifully in the duet passages, while each voice retained its individuality. McCollum lent an air of repose to his singing of the Benedictus. Harrell displayed his wonted artistry, though some of the low bass notes gave this baritone some difficulty. Miss Alberts' solos were mellifluous though marked by no great depth of feeling.

Six cantatas, all except one sung here for a second or third time, comprised the Friday program. The debut work was Cantata 176, "Es ist ein trotzig und verzagt Ding um aller Menschen Herze." The chorus's work is confined to this first line, a compact, vigorous, flowing statement, and the final chorale. Miss Addison, here as elsewhere, displayed a voice of good quality and power and superb breath control, though often her top tones were insecure and tight.

The Choir did well in the serpentine passages of Cantata 19, "Es erhub sich ein Streit." Other cantatas were Nos. 11, "Lobet Gott"; 39, "Brich dem Hungrigen"; 23, "Du Wahrer Gott"; and 40, "Dazu ist erschienen."

The Saturday morning program, which like the repeat weekend and the Thursday preview is comparatively recent, was the most ambitious yet. The peerless William Kincaid was soloist in the Suite No. 2 in B Minor for flute and strings. Miss Addison and Messrs. Harrell and McCollum gave zest to the "Coffee" Cantata. Krachmalnick and Jones played the Violin-Piano Sonata in E.

SAMUEL L. SINGER

WASHINGTON

■ In what is believed to be a unique public service effort in the musical annals of this country, perhaps of the entire world, the National Symphony Orchestra extended its regular 26-week season an additional five weeks to play a series of 30 concerts for the thousands of teen-age school children who make sightseeing pilgrimages to Washington each year in the spring. The cost of the entire five-week series, called "Music for Young America," was underwritten by Mrs. Merriweather Post, civic benefactress whose wealth and beauty are equalled only by her generosity and altruism. Most of these concerts are given in the glamorous setting of the Pan-American Union, either indoors in the imposing Hall of the Americas or outside in the flower-lined Aztec Gardens. Orchestra officials estimate that 60,000 out-of-town school children will hear these concerts during the current season.

The programs have been chosen with great care so as to appeal to the widest possible segment of the teenagers in attendance. Typical of the programs is that of the opening evening's concert, which listed Berlioz' "Roman Carnival," Barber's Adagio for Strings, Lecuona's "Andalucia," the first movement of Creston's Fifth Symphony, excerpts from Tchaikovsky's "Swan Lake," and Ravel's "Daphnis and Chloe" Suite No. 2. As an encore, Dr. Mitchell invariably sends the youngsters away to the rousing strains of Sousa's "Stars and Stripes Forever."

■ Washington's "Opera Season" took place on an evening in late April when the Metropolitan appeared for a one-night stand. The choice of vehicle, Mozart's *Marriage of Figaro*, (Max Rudolf, conductor) as well as cast (Nadine Conner, Eleanor Steber, Mildred Miller, Cesare Siepi, and Frank Guarrera) was felicitous. With this combination it is difficult to explain why the evening was not a complete sell-out. Washington supports more symphonic music, recitals, and chamber presentations than any city of comparable size in the nation. Why, then, should its audiences be relatively indifferent to opera?

■ As the concert season drew to a close, Washington audiences had the opportunity of hearing several "firsts." Incredible though it may seem, the virtuoso violinist Isaac Stern had not previously appeared in recital in this city, his former visits having been as soloist with orchestra. All the good impressions we had formed of him were confirmed in his recital on the Washington Hebrew Congregation series. The program was entirely standard repertoire, but the playing set a standard all its own.

Under the same auspices, George Reeves, an extremely gifted pianist just out of the Army, was heard in a program that would tax the physical and technical resources of a Horowitz. Included were some of the most exacting compositions of Debussy, Beethoven, Chopin, Prokofieff, Schumann, and Liszt. Mr. Reeves sailed into the program with vigor, good style, and remarkable technical facility. The fact that he ended his difficult assignment with these qualities intact is a tribute to his high artistic potential.

GERSON NORDLINGER, JR.

PHILADELPHIA

■ With the Philadelphia Orchestra and opera seasons concluded, attention was centered during May on the music, new to this city, presented by the indefatigable Arthur Cohn, former curator of the famous Fleisher Music Collection at the Free Library, and now director of the rejuvenated and expanded Settlement Music School.

Cohn, in many community orchestra and professional chamber concerts during the season, has a remarkable batting average in the musical worth of the new and old compositions he introduces. This was upheld in the season's only concert of his Philadelphia Little Symphony, at the Academy of Music, and in the first two of four concerts comprising the second annual Festival of 20th-Century Music. (Two more programs came after the *Courier* deadline.)

Cohn dared to give no less than six local premieres as the entire Little Symphony program. Three works were listed as "first performance in America," while a world premiere was George Rochberg's transcription of Samuel Scheidt's Cantio Sacra, "Warum betrubst du dich, mein Herz?", a dozen variations for organ. Rochberg's transcription is musically apposite, tasteful and varied, with fine writing for strings and a use of the trumpet that lent a Bachian breadth.

Paul Ben-Haim's "From Israel" Suite conveyed the joyous spirit of that young country. "Song of Songs," well developed from a three-note figure, had a piquant flavor, while "Jemenite Melody" used percussion and woodwind for Oriental effect. A frenzied "Celebration" recalled the *Prince Igor* Polovtzian Dances.

The contemporary Bruno Bettinelli's Sinfonia da Camera proved propulsive, sometimes dissonant (but not raucously so), but generally lacking in inner inspiration. A Sinfonia Concertata in D by Donizetti often sounded like an opera aria, sometimes like a lively Italian overture

Leading local musicians were among the soloists at the Festival of 20th-Century Music, with Cohn conducting. Samuel Lifschey, longtime first violist of the Philadelphia Orchestra, now retired, displayed undiminished artistry in Ellis B. Kohs' Chamber Concerto for Viola and String Nonet. This challenging work has rhythmic excitement and a deeply moving slow movement. Constant Lambert wavers between romanticism and jazz in his Concerto for Solo Piano and Nine Players, in a work which was nonetheless effective. The able Natalie Hinderas was the soloist.

Webern uses delicate tonal colorings in Four Songs for Voice and Orchestra. Maeda Sprengling was the discerning soprano in this work.

Lou Harrison admirably stylizes the South Pacific islands in a Suite that employs a large percussion assortment, including a tackpiano—a small upright with thumbtacks in the felt. Another outstanding work was a Concerto da Camera by Boris Papandopulo, Yugoslavian composer. This captivating suite seldom utilizing modernistic harmonies, employs to good effect a wordless soprano as a member of the orchestra. Corinne Swall conquered the vocal difficulties.

■ Elaine Brown, who in 13 years made Temple University's choirs internationally famous, is leaving Temple to concentrate on expanding Singing City, a wonderful interracial choral movement that is ever widening in the Philadelphia metropolitan

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area. Her farewell performance at Temple featured a cogent performance of Honegger's "King David," which the choirs had sung with the Philadelphia Orchestra several years ago.

■ Frances Yeend, soprano, revealed vocal opulence and versatility, and Theodor Uppman, baritone, proved a sensitive artist in their joint recital closing Emma Feldman's All-Star Concert Series. Uppman was a last-minute replacement for Richard Tucker, nabbed by virus. Tucker will give a solo recital next season.

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CLEVELAND

■ The 38th season of the Cleveland Orchestra reached its Zenith in a stirring performance of Beethoven's Ninth Symphony with the distinguished soloists: Frances Yeend, Jane Hobson, David Lloyd, and Mack Harrell. One wonders why it is necessary to import an expensive quartet of singers for a ten-minute performance of their parts, when the orchestra is always in the red and in need of funds, and when we have competent vocalists in the city to perform this work adequately. Instead of the usual pair of concerts a third performance was added to satisfy the crowds. The Orchestra Chorus of 250 was prepared by Russell Gee and Robert Stofer.

Previous concerts brought a first appearance here of Betty-Jean Hagen, young violin contest winner of many prizes and of personable appearance. She performed Mozart's G Major Concerto (K. 216) with precision and some pedantry, good intonation, but with no great distinction. Three Gospel Hymns were interestingly treated by their composer Everett Helm, and a gorgeous Brahms First Symphony, always stirring, concluded the program.

Young Van Cliburn again brought down the house with an electrifying performance of the forbidding Third Rachmaninoff Concerto. On this occasion he repeated his former stunning successes with our orchestra. Other items on this program—which was marred by the lengthy set of Dvorak Slavonic Dances (Op. 72): tawdry, dry, repetitious Pop music—were Verdi's Overture to *La Forza del Destino* and a Piccolo Concerto by Vivaldi, engagingly performed by William Hebert, member of the orchestra.

■ The Metropolitan Opera chalked up a red-letter week both in quality performances and financial success. A marked upswing in artistic values has added luster to most of the magnificently performed, lavishly staged, and brilliantly conducted works. Attendance throughout the week passed the 60,000 mark; financially, too, the gate was imposing despite the upswing in production costs.

ROSE WIDDER

DALLAS

■ To a near-capacity house the Dallas Lyric Theatre offered *Cosi Fan Tutte* in Scott Hall on April 18 and 21. Spoken recitatives were employed. Perhaps the dominant aspects of the performance were the neatness of the ensemble work and the sense of continuity emanating from the pit.

Harry Wayne, the Don Alfonso, stood out somewhat in a cast whose other principals were: Joan Merriman as Fiordiligi, Gloria Turquette Brydon as Dorabella, Charles May as Ferrando, Richard Leatherwood as Guglielmo, and Anne Weeks Jackson as Despina. Samuel Adler, musical director of the DLT, conducted.

■ The Community Opera Guild elevated its production of Smetana's *The Bartered Bride*, staged in McFarlin Auditorium on May 3, to the highest level customarily attained in local operatic performances. There was nerve, flow, and integration to a significant degree, most of it due to the uncommon skill of conductor Paul Vellucci.

The carefully studied characterizations of Bernhardt Tiede (Kecal) and Weldon Wendland (Vasek) sparked the work of an alert team. Mary Duncan Bryant (Marenka) and David Taylor (Jenik) were vocally comfortable and histrionically articulate. Subsidiary roles were essayed by Joe Milam, Dorothy Winkler, Julian Long, Diderika Arps, Sheila Ferguson, Richard Kuykendall, and Robert Boggs. The sets were by Ed Bearden, the choreography by Toni Beck.

■ The brilliant series of recitals sponsored by the Texas Chapter of the American Guild of Organists terminated April 17 with the joint appearance of Alexander McCurdy, organist, and Flora Greenwood, harpist, in Highland Park Methodist Church.

Assuming the chief share of the duties, Dr. McCurdy offered works of Bach, Schumann, Brahms, Jacobs, Langlais, and Dupre. The organ and harp materials were all arrangements and therefore, although performed with commanding skill and taste, satisfying in varying degrees. They were: the Andante from the Mozart Concerto for Harp and Flute (K. 299); the Debussy "Danse sacrée" and "Danse profane"; and the Ravel "Introduction and Allegro."

DR. JACK FREDERICK KILPATRICK

CHICAGO

■ The "tired business man" was no longer found on the stage of Orchestra Hall (April 27) when the Chicago Business Men's Orchestra played its third and final concert of the season, with real zest, surprising precision, and infectious spirit under its new, dynamic conductor, Dr. Herbert Zipper. Works of Vivaldi, Mendelssohn ("Italian" Symphony), Richard Strauss, and Moussorgsky comprised the program. With the assistance of the Swedish Choral Club (Harry Carlson, director) and the excellent singing of Miles Nekolny, baritone, Moussorgsky's Prologue and Coronation Scene from *Boris Godounov*, closed the concert brilliantly.

■ The Youth Orchestra of Greater Chicago, one of Chicago's most needed and valued organizations, now privileged to have Desire Defauw as its conductor, filled Orchestra Hall for its Spring Concert on April 20. The well-trained group of 101 gifted players chosen from Chicago area High Schools, gave a splendid account of themselves under the erudite direction of Defauw, whose reading of two movements of the Franck Symphony revealed him anew, even with a non-

professional orchestra, as a foremost interpreter of the work, which climaxed the program. Soloists of the night, from the ranks of the orchestra, were Thomas Knoflicek (Haydn's Concerto in E Flat for Trumpet and Orchestra), Sandra Sizer (Viotti's Concerto No. 22 for Violin), and Bonnie Jean Martin (Mendelssohn Concerto in G Minor for Piano). A first Chicago performance of Shostakovich's Ballet Suite, played with much elan and apparent pleasure by the youngsters, won the favor of the responsive audience, and brought the concert to a happy close.

■ The North Side Symphony Orchestra of Chicago (Milton Preves, conductor) gave its annual Orchestra Hall concert on May 12. The orchestra's principal asset is the freshness of its presentations, best demonstrated on this occasion in the performance of Prokofieff's ever popular "Peter and the Wolf," with Ken Nordine, of TV and radio fame, as Narrator. The hit of the evening was scored by the young and already well-known pianist, Robert McDowell, playing Rachmaninoff's Rhapsody on a Theme of Paganini and marking his third conspicuous success as orchestra soloist in Orchestra Hall (having made two of six appearances with the Chicago Symphony here). Young McDowell, endowed with an enormous talent, rightly cultivated, and with the personal attributes so important to a successful concert career, played with such bravura, so much tonal beauty and imagination as to excite the audience to shouts of approval that brought the modest artist five times to the proscenium, at the close of his electrifying performance.

The purely orchestral works programmed — Glinka's Overture to *Russlan and Ludmilla*, Tchaikovsky's Capriccio Italien, and Borodin's Polovtzian Dances—were performed with alacrity and vigor, and won for conductor Preves and the orchestra the high favor of the audience and our own praise.

■ The 22nd consecutive season of music on the Lake Front, the Chicago Grant Park Concerts (with no admission charge), opens June 27 to continue for the usual eight weeks, ending August 19. A total of 31 concerts will be played, to be conducted by Nicolai Malko, resident conductor, Leo Kopp, Alfredo Antonini, Julius Rudel, Izler Solomon, Franz Allers, Milton Katims, and Joseph Rosenstock.

Michael Rabin, violinist, will be the first soloist to appear with Malko—in the opening concert, and the following one, July 29. The Michaels Award finalists will be heard on Malko's Saturday, June 30, concert, and the winner, to be selected on that night, will be heard on the Sunday, July 1, program under the direction of Malko. Those appearing are Monte Hill Davis, Malcom Frager, and Willard Straight, pianists, and Beverly Somach, violinist.

AUDUN RAVNAN, *Norwegian pianist now residing in Chicago, where he has enjoyed conspicuous success as recitalist and orchestra soloist, is currently touring his native country. In April, Ravnan appeared as soloist in Rachmaninoff's Second Concerto with "Harmonien" (Bergen Symphony Orchestra), in solo recitals in Oslo and Bergen, and recorded three programs for the State Radio. On May 15 he began a month-long tour of Norway as featured soloist with the Norwegian-American "Bjornson Male Chorus." He returns to Chicago early in July.*

Other soloists engaged for the season are Seymour Lipkin, Hugo Kolberg (concertmaster of the Grant Park Symphony), Gloria Lind, Louise Carlyle, Harold Brindell, Jack Russel, Miles Nekolny, Marilyn Cotlow, Ruth Slenczynska, Beverly Sills, Davis Cunningham, Eudice Shapiro, Camilla Williams, Lawrence Winters, Herman Godes, Paul Olefsky, Mildred Miller, Laurel Hurley, Carrol Glenn, Lucine Amara, Jacquelynne Moody, Barry Morell, Cornell Macneil, Miles Nekolny, and Andrew Foldi, will appear in the last two concerts of the season in the concert version of Puccini's *La Bohème*.

■ Rudolph Firkusny returned April 29 to Orchestra Hall, scene of many former successes, to play one of the best recitals he has ever given here. Performances not to be forgotten were Schumann's Etudes Symphoniques, which received just the kind of handling this masterpiece requires, and urgent, penetrative performances of Janacek's "October 1, 1905" (subtitled "Presentiment and Death"), and Bartok's powerful Sonata. Other works programmed were the opening Bach Toccata in C Minor and Beethoven's Sonata in the same key (Op. 10, No. 1).

■ Further piano recitals of particular interest were those given by Eddie Gordon, who was presented in his Orchestra Hall award recital (May 6) as winner of the Society of American Musicians Contest, and Claudette Sorel, winner of the National Federation of Music Clubs Young Artists Award, whose recital in Orchestra Hall (April 28) climaxed the Musical Arts Festival Concerts, a feature of the biennial meeting of the N.F.M.C., now in its 40th year.

The only detracting features of Mr. Gordon's playing in this reviewer's opinion are the occasional lack of continuity in a melodic line (as in the Brahms Intermezzi), when hesitation, presumably for emphasis of notes, disturbs its flow, and when forte passages tend toward loudness rather than bigness of tone. Nevertheless, Mr. Gordon's talent is a big one which promises a bright career.

■ The attractive Miss Sorel, in performances of Beethoven's Sonata in F Major (Op. 10, No. 2) and the Chopin B Minor, gave ample reason for her having won the N.F.M.C. award. Her forceful handling of the Beethoven and her equally understanding approach to the Chopin opus, played with touching lyricism, tonal beauty, and true bravura, revealed Miss Sorel as an unusually mature young musician (the youngest ever to have received this honor), musical to her fingertips, and exceptionally well equipped technically.

■ Mr. Starker, whose solo appearances here under Reiner had already placed him high among top cellists of the day, played a recital of marked import both from the standpoint of musical content and performance—Eccles' Sonata in G Minor, Bach's D Minor Suite (No. 2), Hindemith's Sonata for Cello and Piano (played with the assistance of his valuable pianist, Leon Pommers), the Beethoven Sonata in C Major (No. 102), and the Allegro from Kodaly's Sonata for Cello alone.

To hear Mr. Starker as a superior musician of the utmost refinement, with a luscious tone, if not a large one, and a tremendous technic, was not a surprise to his audience. But to those who had not heard his recording of the Kodaly, which brought him fame some years ago, Starker as the exciting artist he is in his fantastic performance of the Kodaly revealed the artist in a new light. But

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if its performance roused the large, discriminating audience to prolonged bravos, the program which preceded this climactic close, received equally appropriate appreciation.

■ One of the outstanding voice recitals of the season was given by Leontyne Price in Orchestra Hall, May 6, with David Garvey as her excellent accompanist. Miss Price's magnificent voice, so intelligently handled, her great artistry and attractive presence won for her a new public, hearing her in full recital here for the first time.

■ Next in importance, was the song recital given in Mandel Hall by Andrew Foldi, bass, as a feature of the University of Chicago Festival of Arts. This intelligent and musical singer presented an unhackneyed program of lied, operatic arias, a group of Moussorgsky's witty songs, a cycle by Bartok entitled "Falun" (On the Farm), and Bloch's Psalm No. 22. Embued with a voluminous, rich voice, Foldi's own sense of humor had opportunity to shine right from the start of his concert in Mozart's clever "Un baccio di Mano" (K. 541), a concert aria seldom heard, in which the artist showed himself in splendid vocal estate. Likewise, in the composer's "Cosi dunque tradisci" (K. 432), he won full approval by his exemplary delivery of a selection that requires style and an abundance of fine tonality. In the Schubert group that followed, Foldi brought to the fore his keen musicianship and interpretative gifts. We liked best "An schwager Kronos," which terminated the group amidst warm applause. Mozart's Concert Aria, "Rivolgete a lui lo sguardo" (written for the role of Guglielmo in *Cosi fan Tutte*), served the singer well to display his low tones and the mellow quality of his high voice. The Moussorgsky group held many interesting moments, though we prefer hearing "The Song of the Flea" in its original Russian rather than in English translation. High points of the evening were reached with Bartok's lovely song cycle sung in Hungarian, and in Bloch's Psalm, in which Foldi exhibited some spectacular vocalization.

■ On May 2, 1956, in Fullerton Hall, Contemporary Concerts, Inc., launched the first of a series of concerts designed to present the works of contemporary composers. The Fine Arts Quartet, performing artists for the first program, offered Chicago premieres of the Fourth Quartet of Ernest Bloch, the Second Quartet (Opus 43) of Wallingford Riegger, and the Fourth Quartet (Op. 83) of Shostakovich.

As to the performance, the Fine Arts Quartet has always had a special interest in the contemporary scene, an interest which embraces not only keen knowledge of the technical problems, the harmonic and figurative character of contemporary writing, but also a very fine sense of the tonal idiom demanded. In their playing of the contemporary there is freshness, vigor, and forthrightness, and, where the music demands it, the acrid edge of tone that is the essence of expression differentiating Bartok from Beethoven. (They play Beethoven well, too!) It is both logical and fitting that these men should be chosen to open this new venture in the presentation of contemporary music in Chicago.

■ The world-renowned Paulist Choir of Chicago, under their eminent conductor, Father Eugene O'Malley, sang their annual concert in Orchestra Hall May 15 to a packed house, as usual. The same superior quality of program and performance, so often praised in these columns, were again brought into bright relief in ecclesiastical chorals of the early Roman, Spanish, English-Venetian, German, Netherland, and English Schools represented by Palestrina, Vittoria, Philips, Byrd, Handel, Di Lasso, and Carey, and in those of Gretchaninoff, Rachmaninoff, and Arkjangelsky, which comprised the program's first half.

■ The North Park College Choir gave its annual homecoming concert in Orchestra Hall on May 10. Conductor Ohlsen, Dean of the Music School of the College, has trained his choir to a mastery of refined nuance, excellent intonation, and tonal beauty. Outstanding in the first part of the well-planned program was the beautiful and moving delivery of Besly's "The Shepherds Had An Angel."

Eva Coleman Harper, a member of the voice faculty of the college, and a true contralto, was the soloist of the evening. To the piano accompaniments of Lois Stahl, she brought to the fore her vocal accomplishments in the difficult aria, "Ah, Mon Fils!", from Meyerbeer's *Le Prophète*, and songs of Brahms, Wolf, Carpenter, and Woodman.

DOSHA DOWDY and RENÉ DEVRIES

BOSTON

■ Holding fast to his own inclinations and to the tradition set here by Serge Koussevitzky, Charles Munch ended the Boston Symphony Orchestra's 75th season with two concerts which included three works new to BSO subscribers. One of these was the Mozart Concerto in D Major (K. 451), which Rudolf Firkusny played with distinction for the 23rd set of programs April 20 and 21. While the work has several effective passages and while it was a worthwhile experience to hear relatively unfamiliar Mozart, there was no reason to doubt the judgment of time which has decreed that the half-dozen Mozart concertos we hear most often are just the ones most worthy to be heard.

The other novelty for this concert was Honegger's "Chant de joie," which Mr. Munch conducted with all the devotion and skill he always brings to

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the works of one of his favorite contemporary composers. The same composer's "Symphonie Liturgique" was also programmed as a memorial to Honegger, who died in November of last year. The Handel - Beecham "Faithful Shepherd" Suite was a charming opener for this program.

For the final regular programs the following week the novelty was Mabel Daniel's "A Psalm of Praise," for mixed chorus and orchestra, which was commissioned and first played for the 75th anniversary celebration of Radcliffe College, the composer's Alma Mater. Appropriately enough, the Harvard Glee Club and Radcliffe Choral Society were on hand to aid in the excellent performance that Mr. Munch produced for this excellent work. Miss Daniels received the heartiest kind of applause at the close.

Beethoven's Ninth Symphony, with Adele Addison, Eunice Alberts, David Lloyd, and Mac Morgan as soloists, ended a brilliant season with a performance remarkable for its excitement, energy, and virtuosity. This has been a varied and interesting season. If not all the new works commissioned for the occasion proved quite deserving of the honor, there was enough first-rate music at every concert to make the critic's lot a happy one. The more one hears Munch's work, the more one admires his conviction, energy, and enthusiasm. There are times when one may disagree with him, but there is never a time when one does not respect his artistic integrity and his musicianship. Often what seems to be something novel or strange in his interpretations is in reality a return to the composers' original directions. Mr. Munch has proved this point more than once, as a glance at the original scores would indicate to some of those who criticize him most freely. JULES WOLFFERS

LOS ANGELES

■ Thirty-seven seasons, thirteen under the baton of Alfred Wallenstein, have culminated in an eight - week tour of the Far East by the Los Angeles Philharmonic Orchestra. Many tributes have lauded the Philharmonic's retiring music-director and his players, most notably at a civic luncheon honored by Mayor Norris Poulson, and solo performances by Gregor Piatigorsky, Artur Rubinstein, soprano Jean Fenn, and others.

The Philharmonic's last three concert pairs revealed Wallenstein at his best and his worst as an interpreter. The all-orchestra concerts of Holy Week had a sensitive performance of Creston's Second Symphony, a poorly phrased "Leonore" Overture (No. 3) and a soporific reading of the Good Friday music from *Parsifal*. But Brahms' Second Symphony, which closed the program, was one of the most understanding, well - organized, warm-hearted and directly communicative interpretations I have ever heard from Wallenstein. It was a truly thrilling experience!

Jascha Heifetz played the Sibelius Violin Concerto gloriously at the next program, but the accompaniment was too discreet to realize the proper unity between solo instrument and orchestra. The program opened with a deft, well-paced Symphony No. 88 by Haydn, continued with a lucid, lyric reading of Copland's "Appalachian Spring," then debilitated with the Rhine Journey from *Die Götterdammerung*.

The final concert comprised the Beethoven Eighth and Ninth Symphonies. Unfortunately Wallenstein kept his mind on the climaxes rather than the compositions, and I felt the ovation he received was due more to the noise and the bombast he had created, and to the occasion of his final regular concert here, than it was to his musicianship. Both symphonies were nerve-wrackingly hurried in all but the second movement of the Eighth and the Adagio molto of the Ninth. Under this harrassment the music was hard toned, and even the superb 125-voice Wagner Chorale showed slovenliness of enunciation and whiteness of tone.

Under this overwhelming orchestral and vocal deluge, only basso Donald Gramm had a real chance to be heard. Musicianly Jan Peerce refused to vie with the onslaught, as did Claramae Turner and Dolores Mari.

■ Monday Evening Concerts ended its season with an "off the record" musical party of considerable satire and humor. Contemporary works at previous concerts had led to much local discussion as to the quality and talent of the younger composers. Luigi Nono's "Canti per 13" proved almost a pastiche of Webern techniques and was uncommunicative. Only slightly more accessible was the equally atonal "Kontrapunkte No. 1" for 10 solo instruments by Karl Stockhausen. Both were ably led by Robert Craft. Camille Togni's disconcertingly intervalled songs, "Helian di Trakl," proved a thankless offering by brilliant soprano Marni Nixon, who reaped deserved applause with Dallapiccola's hauntingly expressive "Goethe-Lieder" at a later program. Another modern work of real merit was the splendid Sonata for Violin Solo by Giselher Klebe, played with icy efficiency by Dorothy Wade.

These programs also were highlighted by Grace-Lynne Martin's singing of Bach's Cantata No. 209, Xenia Chassman's playing of Mozart's D Major Piano Sonata (K. 576), Bach's Cantata No. 12 (with the Redlands University Choir), Marilynn Horne's singing of four Schubert songs to Gwendolyn Williams Koldofsky's skillful accompaniment, and Bach's Third Brandenburg Concerto and Mozart's B-flat Serenade (K. 361) under Craft's sensitive baton. C. SHARPLESS HICKMAN

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Francisco State College chose Gian-Carlo Menotti's provocative musical drama, *The Saint of Bleecker Street*, which had not been presented in the Bay area before.

The opera was given four performances, April 13, 14, 20, and 21, and was most enthusiastically received, though one suspects that the praise was meant for the extremely talented student performers rather than the piece itself, which, while it is not devoid of moments of considerable power, is, on the whole, shoddily contrived and singularly unsatisfying—undoubtedly because a subject of deep religious experience (Anina receiving the stigmata) fails to emerge convincingly in a work so obviously intended to shock.

Despite the failure of the opera as an entity, Menotti's ability to create atmosphere is apparent at several points: the religious procession, punctuated by violence, which closes the first act, the spontaneous drinking songs which accelerate the tragedy of the wedding scene, and the eerie music which accompanies the episode in a subway station. But the main protagonists do not come to life musically as they do in other Menotti operas.

Everything about the production was both professional and imaginative; the staging and scenery were particularly effective. The orchestra gave a vivid account of itself under the direction of Earl Bernard Murray, and the chorus, such an integral part of this work, was first rate throughout.

■ Played in the round, The Opera Ring's revival of Menotti's *The Medium* proves that the opera is still exciting theatre, due in no small measure to the brilliant direction of Irma Kay. Dushanne von Loewenfeldt, whose performance as Jennie dominated a recent production of Weill's *The Threepenny Opera*, was an admirably compelling Madame Flora, while Tamara Lindovna was sympathetic both in voice and appearance as Monica. The Toby of Jose Sevilla was a true creation, and LeRoy Miller, pianist, played with vitality and taste. The work was preceded by *The Telephone*, charmingly sung and enacted by Nan Linden and Gene Stogner.

■ Soloist on the penultimate program of the San Francisco Symphony Orchestra (April 26, 27, and 28) was pianist Grant Johannesen, who followed up his elegant rendition of the Saint-Saens Concerto No. 4 with a most sensitive performance of the Bartok Third Piano Concerto. Johannesen's tone, though somewhat small, is very fine, and the somewhat unconventional programming allowed him to demonstrate his mastery of two completely opposed examples of pianistic literature. The orchestra was conducted by Enrique Jorda, who offered a beautifully prepared reading of Haydn's Symphony No. 88, though the Albeniz "Iberia" with which the program closed had some fuzzy, uncertain moments.

Both orchestra and conductor were in fine fettle for the closing concerts (May 3, 4, 5), giving a splendidly majestic interpretation of Schubert's Symphony in C Major. The first half of the program was devoted to Prokofieff's Second Concerto for Violoncello and Orchestra, in which Mstislav Rostropovich was the guest artist. The young Soviet cellist won an immediate ovation, and the phenomenal skill with which he played, apparently inspired the orchestra, which had not given so whole-hearted and glowing an account of itself in many weeks.

■ Appearing on the evening of April 24 as the last recitalist of the current War Memorial Opera House Series, Walter Gieseking demonstrated that he is still a pianist without peer. Throughout the evening his playing was distinguished by profound musical integrity, and the Mendelssohn Rondo Capriccioso was as refreshing as a delicate breeze after the beautifully executed Brahms group. A graceful Sonatina by Alfredo Casella, Debussy's "Suite bergamasque," and three selections from Ravel made up the second half of the program.

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■ Twenty members of the San Francisco Symphony Orchestra gave their first concert on the afternoon of April 22 at the Chamber Music Center of San Francisco State College, afforded great pleasure not only because of the excellent quality of their playing but through their choice of program which was dedicated to works by American composers. Outstanding were the "Talin" of Alan Hovhaness (based upon music of the ancient Near East) and The Second Suite for Strings of Lou Harrison, which contained some unusually fascinating modern counterpoint.

■ Another program notable both for fine musicianship and its unhackneyed quality was that presented by The Dominican College of San Rafael Chorus under the leadership of Dr. Giovanni Camajani, on the evening of May 2 at the Veterans' Auditorium. The girls sang with delightful expressiveness and simplicity, their program ranging from an anonymous German Hymn of the 14th Century, through Couperin and Vivaldi to contemporary composers. Included in the last-named group were works by Aaron Copland, Virgil Thomson, Harl MacDonald, and Ernest Bacon. Dr. Camajani, who has been tireless in his efforts to bring unusual music before the public of San Francisco during his brief residence here, is to be highly complimented on this, his latest venture.

■ Returning to her native San Francisco after an absence of several years, Peggy Turnley, soprano, gave a recital on the evening of May 1, presented by Spencer Barefoot. The young singer was visibly moved by the prolonged ovation with which she was greeted. Her choice of songs was both refreshing and unusual, including a group by the Finnish composers, Sibelius and Kilpinen. It was, however, the group of Welsh folksongs which completely captivated her audience. Sung as an encore, Liu's aria from *Turandot* demonstrated that Miss Turnley's voice is ideally suited to the music of Puccini. The accompaniments of Gladys Steele at the piano contributed in no small measure to the success of the evening.

ALAN CAMPBELL

CINCINNATI

■ Another precedent-shattering Cincinnati May Music Festival, the 41st of these traditional biennial artistic occasions, is now a matter of history. Under the directorship of Josef Krips, some of the world's greatest singers, assisted by the Cincinnati Symphony Orchestra, the May Festival Chorus and various other choral groups (whose number in the aggregate totalled over 1500) presented five outstanding programs from May 7 to 12, of which this musically conscious Middle Western artistic center may be justifiably proud.

While not every programmed item enjoyed the same stature and appeal, each gave evidence of careful selection and meticulous preparation. Dr. Krips presided at four of the festival concerts. His relaxed sensitive manner, and unmistakable beat elicited the finest nuances. A skilled technician and strict disciplinarian, he paints the desired mood in broad strokes, although it is as an operatic and orchestral conductor that he excels, rather than as a choral leader.

The festival was inaugurated with a rousing obeisance to the Mozart bicentenary in the form of two choruses from *Thamos, King of Egypt*—choruses that were sonorous, excellently trained by chorusmaster Willis Beckett, and well balanced. Inge Borkh, statuesque and beautiful in person as well as in voice, gave a most persuasive account of the "Ah, Perfido" aria by Beethoven. Unfortunately, the "Jupiter" Symphony of Mozart, which closed the pre-intermission exposition, seemed in disappointing contrast, to be over-assertive, unpolished, and disjointed, anything but the magnetic symphonic masterpiece it is.

One wonders why the powers that be did not choose, for this momentous anniversary year, either the Mozart Requiem (which has not been heard at a Cincinnati May Festival in 74 years) or the great C Minor Mass, which—it is almost unbelievable—has never been heard at these internationally famous events. The inclusion of the Bruckner Mass in F Minor, a firm affirmation of faith whose effect is obtained by a splashy flamboyance or Viennese *schmalz*, did not entirely compensate for the omission of the two Mozart works. Except for an occasional interjection by the outnumbered, but not outclassed, soloists (Naomi Farr, Nell Rankin, John Alexander, and Kenneth Smith), and notwithstanding an expressive close, the luscious post-Romanticism of the Bruckner Mass was not compelling enough to bear comparison with what might have been.

The cold reaction that had greeted Britten's Coronation Opera, *Gloriana*, at its English premiere apparently had its effect on the American premiere. This work in concert form occupied the second evening of the Cincinnati May Festival (May 8), but had little box-office drawing power. Inge Borkh, regal in manner and voice, was a true Elizabeth I, even if unintelligible in diction; John Alexander, an ardent Essex, sang with much beauty of voice and musical security.

Making due allowances for the lack of visual aids in a concert performance of opera, and excepting for occasional scenes, the music of *Gloriana* is, for the most part, bleak, monotonous, and inspired by little more than a reminiscent folk tune and good intention. Prominent in the superlative supporting cast were such distinguished names as Suzanne Danco, Nell Rankin, Kenneth Smith, Theodor Uppman, and Donald Gramm. Conductor Krips, the May Festival Chorus, and the Cincinnati Symphony Orchestra strove valiantly and well with the ungrateful material, whose dramatic intensity did, however, seem to heighten somewhat toward the close.

The deeply lying pathos which Director Josef Krips drew from the massed string sonorities of the Cincinnati Symphony Orchestra for the Vaughan Williams "Fantasia on a Theme by Tallis" set the mood for the third Cincinnati May Music Festival performance on May 10. It served as a perfect introduction for the Fauré Requiem, which the augmented Festival Chorus sang with a subdued and eloquent devotion that underscored the solistic contributions of Naomi Farr and Donald Gramm, both of whom lent an aura of reverence and serene restraint to the consoling work. An audience, whose size belied the festival importance of the concert, was stirred to its very marrow by what, up to this point, was the high spot of the festival.

A second United States premiere took up the period after intermission: "Voices of Night" by the Teutonic Englishman, Franz Reizenstein. Based on twelve poems, whose range of thought extends from the late Elizabethan Thomas Campion to the contemporary Christopher Hassall, all of them written on various aspects of night, this new choral work has a fresh approach to the subject, although traces of Hindemith and Vaughan Williams may be noted. The music, vital in its rhythmic interest

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and easily accessible to the ear, was presented with astonishing virtuosity by the College-Conservatory of Music Chorus and the University of Cincinnati Glee Club.

To almost 600 elementary school children and Thor Johnson, who presided as guest conductor before a sold-out auditorium for the fourth Festival presentation on May 11, fell the privilege of performing the world premiere of "Images of Youth" by the Cincinnati-resident composer, Felix Labunski. The delightfully and simply set text consists of verses by different poets which are easily understood by children. Nell Rankin's genial art and that of Theodor Uppman provided the necessary contrast to the unison singing of the children, which was notable especially for the clarity of its diction.

This all-American concert shattered precedent in many respects, not among the least important being the introduction of gifted Negro singers among the soloists. "Spoon River," a song-cycle for soprano and baritone, introduced Leontyne Price and William Warfield to Cincinnati May Festival audiences. Both artists were in sumptuous voice (despite a tendency towards sharpness by Mr. Warfield) and gave magnificent expression to the cycle's lugubrious sentiments. "Spoon River" met with mixed reactions from both public and press (the latter was definitely cool).

Carol Brice and Luther Saxon joined Miss Price and Mr. Warfield as the solo quartet of Nathaniel Dett's "The Ordering of Moses," whose world premiere was an historic event of the 32nd Cincinnati May Festival in 1937. Majestic, imposing, fraught with drama, this most important contribution yet made to music by a Negro composer, touched climactic heights hitherto unreached during the Festival week.

The air of festivity which permeated the last concert of the Festival (May 12) was centered around Richard Strauss and Moussorgsky. Conductor Krips led off with a broadly sweeping interpretation of the "Don Juan" tone poem, in which the Cincinnati Symphony Orchestra has never sounded better, while the Festival Chorus, augmented to almost 500 voices by the Mount Saint Joseph-on-the-Ohio Glee Club, outdid itself in the stentorian resonances of the "Wanderer's Storm Song" by Strauss, which, apparently, received its first American performance at this concert. A vivid excerpt from the melodious third act of *Boris Godounoff* gave Nell Rankin, John Alexander, and Donald Gramm their finest singing opportunities of the entire Festival week.

In the Festival's concluding portion, Inge Borkh at last came into her own peerless field. Her singing of the title role of Strauss' *Elektra* was a unique experience in which the great artist scaled heights denied to less fortunate mortals. Ellen Faull (Chrysothemis) created almost as much of a sensation by the vividness and power of her vocal characterization, while the Orestes of Alexander Welitsch adequately filled out the outlines of the picture. This hair-raising climax of the Festival left the listeners gasping with excited admiration. For the overpowering effect of the magical tapestry of orchestral sound woven by him, musical director Josef Krips received a spontaneous and more than merited standing ovation from the almost hysterical audience.

LOUIS JOHN JOHNEN

THE FOUR LADS, *famous "pop" record stars, sing High Mass at St. Anne's Roman Catholic Church, Las Vegas, April 29, during their three-week engagement at The Thunderbird. Best known for their million-selling discs, "Moments To Remember" and "No, Not Much," the Canadian-born quartet met while training at St. Michael's Cathedral Choir School in Toronto.*

NATIONAL NOTES . . . . . .

Hermann Herz has been re-engaged for his seventh consecutive season as conductor of the Duluth Symphony Orchestra. . . . **Robert Mandell,** newly appointed musical director of the York (Pa.) Symphony, will expand the activities of the orchestra to include children's concerts, an evening of oratorio, and opera in concert form. . . . **Paul Cunningham** has been elected President of the American Society of Composers, Authors and Publishers, succeeding **Stanley Adams,** President of ASCAP since April, 1953. . . . The young American conductor **Everett Lee** has signed a management contract with National Artists Corp. The only Negro to have conducted the N. Y. City Opera Company, Mr. Lee has also directed the Boston, Philadelphia, Louisville, Madrid, and Barcelona Symphonies, and was for two seasons head of the Opera Dept. of Columbia University. . . . **Ernest Gold's** String Quartet No. 1 has been selected for publication by the Society for the Publication of American Music, as the result of its annual contest. . . . **Richard F. French,** Vice President of Associated Music Publishers, and from 1947-1951 Assistant Professor of Music at Harvard, has been elected Executive Chairman of the League of Composers—International Society for Contemporary Music, U. S. Section. . . . **Paul Ulanowsky,** renowned coach, accompanist, and pianist, has joined the Bach Aria Group and will participate in all the concerts by the group next season. . . . **Robert Ward,** composer, conductor, and assistant to the president of the Juilliard School of Music, resigned his Juilliard post on June 1 to become executive vice president and managing editor of the Galaxy Music Corp. . . . **Kenneth L. Allen, Jr.,** of the Kenneth Allen Associates, Inc., has been re-elected president of the Independent Concert Managers Assn. . . . The National Association for American Composers and Conductors, at its annual reception in the Waldorf-Astoria, awarded the Henry Hadley Medal (named in honor of the founder of the association) to pianist **Edwin Hughes.** Dr. Howard Hanson of the Eastman School made the presentation. Citations were awarded to **Thomas Schippers** and **Franz Waxman,** conductors; **Herbert Elwell,** composer; and **Arturo Sonohano,** composer-conductor.

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NEW YORK CONCERT AND OPERA BEAT

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Don V. Becker

Gustave L. Becker, eminent piano teacher, writer, and lecturer, was honored on his 95th birthday with a dinner sponsored by the Associated Music Teachers League (Cecile Hindman, President) and the Piano Teachers Congress (Ruth Bradley, President) at the Henry Hudson Hotel, May 10th. Left to right: GEOFFREY O'HARA, GUSTAVE BECKER, SIGMUND SPAETH, CARL TOLLEFSON, *and* ANTON ROVINSKY, *all of whom spoke at the anniversary celebration.*

J. Binenfeld

Snapped after the April 12th concert of the American Symphony of New York at Hunter College Assembly Hall, the photograph shows, left to right: ENRICO LEIDE, *conductor;* ARMAND BALENDONCK, *composer;* MAURICE NOBLEMAN, *associate conductor; and* ANTON BILOTTI, *composer. On the program were listed first performances of "Portrait of M," a symphonic poem by Bilotti, and "Cosmos," a symphonic ballet by Balendonck, dedicated to Camille Flammarion.*

PHOENIX THEATRE

"The Mother of Us All," Apr. 16, E—After almost a decade Virgil Thomson's and Gertrude Stein's "The Mother of Us All" was revived as the sixth side-show of the avant guard Phoenix Theatre for two performances. The opera, which has as its central figure the American suffragette Susan B. Anthony and as its story line her success in securing for women the right to vote, has a libretto written by Gertrude Stein in her well-known manner, using words as coloristic sounds just as Debussy used chords as elements in a harmonic tapestry. Virgil Thomson has written a score which is, in the composer's own words, "an evocation of 19th-century America with its gospel hymns and cocky marches, its sentimental ballads, waltzes, darn-fool ditties, and intoned sermons. . . . It is a memory book of all those sounds and kinds of tunes that were once the music of rural America and that are still the basic idiom of our country because they are the oldest vernacular still remembered here and used."

This writer has not the privilege of being a native American. Therefore he has to approach the music of this opera as he would any operatic work. To him, the music does not convey what he listens to when "hearing America sing." In its harmonic oversimplification, its steady use of the cadenza, the work grows tiring on the ear. As a friend said, it is tonal to a degree where its harmonic design becomes "infant-tonality." It is difficult to decide whether the composer wrote the score with tongue in cheek or whether he meant it seriously. The article which contains the quotation mentioned above, seems to point to the latter. If so, we do not understand his intent.

The performance was excellent. Bill Butler, the stage director making need a virtue, stylized the proceedings and scenery, achieving the greatest effect with a minimum of means. Shirlee Emmons in the leading part of Susan B. Anthony sang with a beautifully clear and well controlled voice. All the other participants (there were twenty-five, too many to mention individually), also sang with effectiveness.

The composer conducted and held the orchestra and action together with a firm hand, overcoming successfully several stumbling blocks which occurred during the evening. The performance was an unqualified success with the audience, which consisted of many musicians and musical luminaries. The composer, stage director, and the cast were given an ovation at the end of the performance.

H. W. L.

McMILLIN THEATER

Mozart Anniversary Festival, Apr. 24, 25, 26, 27, E—Four evenings of Columbia University's bicentennial Mozart festival, given for the benefit of the contemplated Arts Center, were devoted to performances of Mozart's music, both familiar and rare. Bad acoustics worked against the music, and none of the concerts could be judged as accurately as those in New York's regular halls.

The opening concert featured the Mozarteum Orchestra of Salzburg, conducted by Ernst Märzendorfer. This group is, for all the hoopla that has surrounded its American tour, a school orchestra; at times, they sounded like conservatory players, especially in their failure to achieve opulence of tone. How much of this was due to the faulty acoustics of the hall is difficult to say. There was little dynamic variety in the performance of "Eine Kleine Nachtmusik" or in the "Jupiter" Symphony. The richest ensemble tone was achieved in the Adagio of the Divertimento in D Major (K. 205). Rudolf Klepac rose above the group's footbeater precision to give an ingratiating reading of the Concerto for Bassoon in B-flat Major (K. 191).

On the second night, Thomas Scherman conducted his own Little Orchestra Society, assisted by the Columbia University Chorus, in "La Clemenza di Tito." This opera is an im-

perial potboiler, with a mixture of loveliness, especially in some arias and in all the choral passages, and tedium. Brenda Lewis, soprano, was miscast as Vitellia, whose part she sang like Carmen, hardly appropriate to 18th-century *opera seria* or Mozart's style. The singer truest to Mozart and the music was Frances Bible, mezzo-soprano, who sang with perfect intonation, ease, soaring power, and evenness of tone in every register. William G. Hogue, tenor, was excellent; the second tenor, Howard Fried, was embarrassingly inadequate. Mr. Scherman did the best he could with his material. The opera has enough magical moments for us to hope that we will hear it again before another 200 years elapse.

The third concert in the series was devoted to chamber music. The Quartet for Oboe and Strings in F Major (K. 370) was well played by Gerald Fried, oboist. Thomas Scherman joined Leopold Mannes to play the Pianoforte Sonata for Four Hands in F Major (K. 497). The work was first-rate, the musicians tops, but their performance was perfunctory, and we suspect that they probably didn't rehearse enough. The real star of the evening was soprano Camilla Williams, with Mr. Scherman as accompanist. She sang four arias and an encore, all with beauty of tone, accuracy, and conviction. This was the most memorable moment of the festival, with one exception.

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The exception was Erica Morini, violinist, who played the Concerto for Violin and Orchestra in A Major (K. 219) at the final concert. As in the case of Miss Williams, finished technique was submerged in honest and sublime music-making. Thomas Scherman again led the Little Orchestra Society, this time in the Serenade No. 12 for Wind Instruments in C Minor (K. 388), the "Linz" Symphony, and the Adagio and Fugue in C Minor (K. 546), a remarkable and beautiful work, which combines melodic freedom with fugual order.

In all, the festival presented 18 Mozart works, from his more than 600—less than three per cent of his total output. This is payment of honor in small change, but we owe a debt to Columbia and Mr. Scherman for even so inadequately generous a gesture. This was a series worth doing and worth hearing, and the faults were well outweighed by the many virtues.

K. H.

CITY CENTER

"School for Wives" and **"The Impresario,"** Apr. 11, E—"Only the heart can see rightly; what is essential is invisible to the eye." This beautiful sentence from Saint Exupéry's "Little Prince," applied to music, would read: "Only the heart can hear rightly; what is essential is inaudible to the ear." And it could be used in the appraisal of Liebermann's "School for Wives." On paper we had an opportunity to look over the printed piano score. Everything looks beautiful; it is a work planned to the nth degree, balanced, and in its orchestral devices quite imaginative. But on stage, alas, it does not hold the listener's attention, is long-drawn-out, and rather tiring.

The action of the Molière play is simple. An elderly gentleman is guardian of a young and beautiful girl whom he has brought from the country to his house after being her sponsor for years. Now he wants to marry her. Perchance, he meets a young blade who is in love with the young girl and on the verge of proposing marriage to her. Arnolphe, the aged lover, tries to eliminate the competition by force, but a *deus ex machina* saves the situation, so that all's well in the end.

It is a typical opera buffa libretto, nonsensical, light, and with stage characters made of cardboard. But, unfortunately, so is the music. The composer, enamoured of his technical acumen, has permitted his dexterity to get the better of himself. The orchestration is magnificent. It uses a small ensemble in which the harpsichord is conspicuous and gives to the over-all sound an oscillating color. But what is disturbing is that during the entire evening the harmonic structure of the score leaves the listener up in the air. With a few exceptions—and, typically enough, these few spots, as Arnolphe's aria and a short arietta of Agnes, drew applause from the audience—the music is harmonized in a mixture of major- and minor-key denominations, a device which leaves one with the uncomfortable feeling of having no aural anchorage. Here we have the basic shortcoming of the work: too many devices, too little heart, too little melody—and therefore too little genuinely felt music.

The cast, in which Peggy Bonini and Mignon Dunn, Messrs. Reardon, Pickett, Crain, and Hecht battled valiantly to achieve a success for the work, was stage-directed by Moritz Bomhard, who had done the same yeoman services at the work's world premiere in Louisville. (The score was written on one of the composition grants extended to composers by the Louisville Fund.) Joseph Rosenstock conducted. The efforts of these artists were applauded by the audience, which also called the composer before the curtain.

The evening was completed with Mozart's "The Impresario" in the English adaptation of Giovanni Cardelli. The two arias and the duet of the rival primadonnas, as well as the closing quodlibet, were effectively sung by Beverly Sills, Jacquelynne Moody, Michael Pollock, and Jack Russell. Ludwig Donath as The Impresario gave a laughable and lovable characterization. Mozart's music triumphed over all the adversities of a book which unduly enlarges what originally was meant to be a musical sketch.

The second New York City Opera Co. performance (Apr. 15) this season of this double-bill was under the musical leadership of Moritz Bomhard, director of the opera department of Louisville (Ky.) University, and stage director of this N. Y. performance of the Liebermann opera, which he had staged and conducted on the occasion of its world premiere in Louisville some months ago. Mr. Bomhard proved himself an inspired and inspiring conductor who held his forces firmly under his control without putting them in a straight jacket. The orchestra sounded beautifully, and the ensemble on stage apparently enjoyed working under such knowing guidance. Result: an inspired performance which ended in many curtain calls for all participants. H. W. L.

CARNEGIE HALL

N. Y. Philharmonic - Symphony, Apr. 12, E—Dimitri Mitropoulos, who will conduct the closing three weeks of the Philharmonic season, opened the program with Bach-Respighi's Prelude and Fugue in D Major. This orchestral transcription, we think, is one of the worst and most irreverent misrepresentations of Bach's magnificent organ work. Using every trick of his orchestral knowledge and every device of his admirable dexterity, Respighi has written a score which in no way has the grandeur of the Bach original but makes it appear an overblown symphonic poem in the vein of "The Pines of Rome." A conductor's delight, of course, and an orchestral showpiece, the work received an excellent reading by conductor and orchestra.

The rest of the program was devoted to Mahler's Symphony No. 3 in D Minor. The gigantic proportions of this composition (the first movement lasts three-quarters of an hour) do not always seem justified. Judicious cuts would help the work preserve its emotional impact, especially in the first part, which is quite repetitious. However, the Menuet and Scherzo, the "Nacht Lied" (from Nietzsche's "Thus Spoke Zarathustra"), the choral section, and, before all, the closing movement have an ever-appealing emotional impact which was projected with noticeable impressiveness on this occasion. Beatrice Krebs sang the "Nacht Lied" with fine perception. The chorus (Westminster Choir under Dr. John Finley Williamson), although not a children's choir as requested by the composer, and therefore lacking the silvery sound of children's voices, was competent. The performance was greeted enthusiastically by the audience, which called conductor and soloist on stage repeatedly. H. W. L.

Mr. Mitropoulos conducted the symphony with an appreciation of its structure and creative world. . . . The orchestra played, on the whole, with vitality and color. . . . Beatrice Krebs, mezzo-soprano, sang glowingly. . . . H. T., N. Y. Times

It should come as no surprise to discover that the symphony received a performance far grander than it actually deserves.

J. S. H., N. Y. Herald Tribune

Symphony of the Air, Apr. 18, E—With Leonard Bernstein in the double role of conductor and composer. Bach's Brandenburg Concerto No. 5 opened the bill, with Isaac Stern and Paul Renzi, Jr., flutist as the other soloists. Stylistically it was a well-wrought performance, though sometimes the flute was not in proper balance. The orchestra gave sympathetic assistance.

As a New York premiere, Mr. Bernstein's latest symphonic opus, Serenade for violin and strings with percussion, followed. The composition is based on Plato's "Symposium," of which certain passages and personages are commented upon musically. The work, commissioned by the Koussevitzky Foundation and dedicated to "the beloved memory of Natalie and Serge Koussevitzky," was first performed at the Venice Festival in 1954 with the composer conducting and with last night's soloist, Isaac Stern, as soloist. It is a work of divergent qualities. Its first movement, a long fugue on a theme by the solo violin, has great aural appeal. Throughout the work, however, the juxtaposition of the violin with the string ensemble makes for too little contrast to sustain interest for the 20-minute duration of the work. Also, it seems doubtful whether the introduction of jazz elements in this work, when Alcibiades and his drunken fellows are "on the town" and break up Socrates' feast, is justifiable even if it is "the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party" (as Mr. Bernstein writes in his program notes). Mr. Stern gave an authentic reading of the score, and the orchestra followed the conductor with devotion. There was great applause after the performance.

Brahms' First Symphony closed the program, in an interpretation that, in this reporter's opinion, was unbalanced, erratic, and stylistically questionable.

H. W. L.

Leonard Bernstein has written a Serenade that is attractive in places and ought to be better in sum.

H. T., N. Y. Times

Mr. Bernstein darts so glibly between elements that hold a deep expressive conviction and others that hold none that there is precious little time for a listener to adjust to the rapid change of values.

J. S. H., N. Y. Herald Tribune

N. Y. Philharmonic-Symphony, Apr. 19, E—Mstislav Rostropovich, cellist, was the third Soviet artist to appear this season with the Philharmonic. He is a very distinguished player, displaying enviable musical taste, a splendid technique, and a fine tone. The Prokofiev Concerto for Cello No. 2 is almost a complete revision of the composer's Concerto No. 1. An early work, despite the recent revision, it is youthful, spirited, and easy to listen to.

Sharing solo honors for the evening with Mr. Rostropovich was John Wummer, flutist, who played Virgil Thomson's Concerto for Flute, Strings, and Percussion. The quality of Thomson's writing is uneven, and this work in particular failed to impress this reviewer. Another work of dubious merit, an orchestration of Debussy's "L'Ile joyeuse," opened the program. The work is superior in its original form, for piano. Mr. Mitropoulos closed the program with a rewarding reading of the Brahms Symphony No. 2. Compared to the Thomson and Debussy-Molinari works, this masterpiece was like an oasis in a desert. G. W.

[Rostropovich] *. . . as in his solo recital, his wares encompassed brilliance of technique, a singing tone and, best of all, searching musicianship.*

H. T., N. Y. Times

Mr. Rostropovich . . . is the "musician first" type of virtuoso. Consequently he went to work on the concerto without acrobatics, excessive rubatos, oversize vibrato, etc.

P. H. L., N. Y. Herald Tribune

N. Y. Philharmonic-Symphony Apr. 26, E—The final week of the outgoing Philharmonic season, found Dimitri Mitropoulos at the helm of the orchestra in a conservative program distinguished by interpretative finesse. After a rather slow beginning with Ravel's "Alborada del Gracioso," Zino Francescatti played Saint-Saens' Concerto for Violin and Orchestra No. 3 in superb form. His technical bravura, beautiful tone, and musicianly conception of the piece ennobled what is actually quite a dated piece of music and made it a thrilling experience.

Rachmaninoff's Second Symphony, which made up the second half of the program, under Mr. Mitropoulos' hands becomes an exciting, drama-loaded musical experience. The work sings, has tremendous dramatic impact, and makes a powerful emotional appeal. The orchestra delivered a virtuoso performance and received, with Mr. Francescatti and Mr. Mitropoulos, a prolonged ovation from an enthralled audience. H. W. L.

[Francescatti] *He played its pastoral-like melody with a rare combination of simple sweetness and refinement of taste. And in the finale he played with the freedom and boldness of a master.* R. P., N. Y. Times

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L. T., N. Y. HERALD TRIBUNE

The Dessoff Choirs, May 10, E—The Dessoff Choirs, with Paul Boepple conducting, presented an imposing program of choral music with orchestra, which included in the first part Bach's magnificent "fragment" known as Cantata No. 50 ("Nun ist das Heil") and Franz Schubert's Mass No. 6. The period after intermission was devoted to the world premiere of Cantata No. 3 by Ernst Levy. The vocal soloists were Suzanne Der Derian, soprano; Charlotte Carlson, alto; Constantine Cassolas, tenor; and Wilbur Isaacs, bass (known as The Lyric Quartet); and Grant Williams, tenor.

In the opening Bach cantata, a difficult contrapuntal work for large choir, the chorus did not seem to be able to gather momentum and, contrary to its usual custom, the singing was at times sluggish to the point of dullness, with no definite outline of tonal balance between the various sections. Under Mr. Boepple's energetic and skillful guidance there was much excellent choral singing in the beautiful Schubert Mass, especially in the pianissimo passages in the Credo, Sanctus, and other portions. The singing of the vocal soloists, who were placed in too close juxtaposition to the loud trombones, were inadequate in point of ensemble volume and interpretative clarity. Ernst Levy's lengthy Cantata No. 3, virile in character and dissonantly diatonic in style, was given a commendably serious performance by choir and orchestra, although the extreme dramatic intensity and dynamic vocal demands of the music presented difficulties not always easily overcome.

L. C.

Mr. Levy's cantata . . . is written on a grand scale, lasting nearly an hour and in a broadly heroic style.

E. D., N. Y. TIMES

. . . this was an amateur performance from beginning to end. . . . Ernst Levy's Cantata No. 3 . . . is completely foreign to our age and taste; it is labored and lifeless, honest in purpose but woefully lacking in destination. . . .

P. H. L., N. Y. HERALD TRIBUNE

TOWN HALL

Leonid Hambro, pianist, Apr. 12, E—In his first New York recital in over five years, Mr. Hambro played Four Impromptus (Op. 90) by Schubert, Schumann's "Kreisleriana," and four Chopin Ballades. The most delicately and sensitively played of the Schubert group was the Impromptu in G-flat Major. Occasional slips did not seriously mar a carefully conceived performance of the Schumann work. Although always musical, Mr. Hambro did not achieve any real excitement until he reached the Chopin Ballades. In these, he made

the transition from professional performer to true artist, letting his technical ease serve his instinct and understanding. The Ballade in A-flat Major (Op. 47) showed his full capacities, from the muted serenity of the opening to the fevered intensity of the climax. Mr. Hambro is a pianist's pianist: there is more interest in listening to how he does it than in hearing what he does. His conception is always believable and clear, while his execution seems, at times, perfunctory.

K. H.

In the Chopin . . . one felt a personal involvement with the notes. This was strong, assured playing—well planned, technically powerful, dominated by considerable musical momentum.

H. C. S., N. Y. TIMES

Mr. Hambro played this array of romantic music with technical mastery and generally discerning musicianship, and also realized the differences of individual style between the three composers.

F. D. P., N. Y. HERALD TRIBUNE

Collegiate Chorale, Apr. 13, E—One of the current season's outstanding concerts was presented by the Collegiate Chorale, under the highly capable direction of Ralph Hunter, its present conductor. The unusual program, of great latitude and interest, included ancient and contemporary French choral music by Poulenc, Couperin, Josquin Des Pres, four unaccompanied 16th-century chansons sung by the Small Choir, and Claude Debussy's "Trois chansons de Charles d'Orléans." Suzanne Bloch was heard in solo performances on the lute and virginals, singing a group of "Songs to the Lute" dating back to the 13th-century. Miss Bloch's portrayal of these quaint songs was delicate and sincere. Harpsichordist for the evening was Robert Conant. Jacqueline Langé, mezzo soprano, was soloist in the Debussy group.

The four motets of Poulenc's "Time of Penitence" were sung with a strong sense of devotion and interpretative expressiveness of a high order. The soprano soloist was Lesia Gibba. Couperin's "Troisième leçon de ténèbres," beautifully sung by the reduced choir, proved one of the highlights of the evening, musically and vocally. Russell Oberlin, counter-tenor, and Charles Bressler, tenor, were extremely effective as soloists in this work.

As usual, this well-trained group of choristers sang with fine rhythmic precision, and a tonal flexibility that at all times made for a command of clear choral singing in the polyphonic style. It was an evening of unusual French music, eloquently sung. L. C.

The Collegiate Chorale is still one of the very best organizations of its kind. . . . All of the music last night was expertly delivered. H.C. S., N. Y. TIMES

Arabella Hong, soprano, Apr. 15, A—A completely satisfying and lovely voice setting forth music that maintained a delicate balance between poignancy and graceful humor — this was last night's recital by Arabella Hong. Her first group opened with perfectly-wrought arias by Rameau and Gluck, that were, for all their excellence, outshone by a superlatively light and beautiful rendition of "Ach, ich liebte" from Mozart's "Entführung." Then followed German, French, and English groups. The happy whimsicalities of Wolf's "Elfenlied" and "Ich hab in Penna einen Liebsten," Chabrier's "Villanelle des petits Canards," and "I'm Nobody, Who Are You?" by her accompanist, Sergius Kagen, sparkled in Miss Hong's coy interpretation.

Her ability to color works of profoundly moving quality with just the right tinge of sadness, never exaggerating, was a gentle triumph. In "Steal Me, Sweet Thief" from Menotti's "The Old Maid and the Thief" these qualities were tastefully blended. Works by Schumann, Poulenc, Bax, Ravel, and Clarke filled out the splendid concert.

J. L. B.

Here is an intelligent artist who also knows how to sing. . . . The high level of her performance augurs well for her future. J. B., N. Y. TIMES

. . . an ingratiating afternoon of intelligent and often ensorcelling song delivery. R. B., N. Y. HERALD TRIBUNE

Music by Thomas de Hartmann, Apr. 15, E—A program consisting entirely of the works of the recently deceased composer, Thomas de Hartmann, featured Maro Ajemian, pianist, and Patricia Neway, soprano. Robert Colston was Miss Neway's accompanist. Originally it was planned that the composer would play his own piano works and accompany Miss Neway, but due to his sudden death Miss Ajemian appeared as piano soloist.

De Hartmann's song literature, "Sept Paysages Tristes" (texts from P. Verlaine) and "Six Commentaries for Ulysses by James Joyce," were by the far the most interesting of the music selected for this concert. It shows the composer to have been a most sensitive and imaginative creative artist. The "Commentaries," in particular, may in time become standard repertoire for singers. Both vocal groups were ideally suited to Miss Neway's splendid artistry. Sonata No. 2 for Piano, which opened the program, is difficult to judge on a single hearing, but this work and "Lumiere Noire," a set of three little piano pieces, seem to be of lesser value. Miss Ajemian is to be commended for mastering the difficult Sonata on very short notice.

G. W.

["Six Commentaries"] *These turned out to be by far the most original and interesting works of the evening.* [Miss Neway] *She showed herself again to be an actress of sharp intelligence and a sense for detail as well as broad dramatic strokes.*

E. D., N. Y. TIMES

Judging by the works heard last night, Mr. de Hartmann was more fluent and expressive in the composition of songs than in his piano writing.

L. T., N. Y. HERALD TRIBUNE

Virginia Fleming, soprano, Apr. 16, E—A pleasing and effective debut was made by personable Virginia Fleming, who disclosed a voice light in weight but lovely in quality, shining, and agile. The soprano was most successful in songs requiring accuracy and a degree of technical skill. Her musicality was well displayed in the Zerbinetta aria from "Ariadne auf Naxos" and in the mellifluous Five Songs for High Voice and Orchestra composed by Ned Rorem. Phrasing, text delivery,

VIRGINIA FLEMING *and the well-known composer* NED ROREM, *who accompanied the young American coloratura soprano in her Town Hall debut program, which included Rorem's Five Songs for High Voice and Orchestra. Rorem will spend the summer composing an opera commissioned and written for Miss Fleming.*

and intonation were marked assets in these numbers, sung with the composer at the piano. The timbre of Miss Fleming's voice does not lend itself well to lieder, which demands a more emotional warmth. One does not feel that Brahms is as yet within the singer's stylistic grasp. The opening works of Carey and Rameau with Mozart's "Schon lacht der holde Fruehling" were adequately delivered. This was an auspicious first recital. M. C.

. . . her most striking virtue is the luminous quality of voice, beautifully focused and produced with apparent ease. E. D., N. Y. TIMES

While she seemed most at home in music of a relatively leisurely pace, she met the vocally athletic demands and exacting heights of the Strauss aria with unforced tonal clearness and concentration and accuracy of pitch. F. D. P., N. Y. HERALD TRIBUNE

Orchestra da Camera, Apr. 18 and 25—The series of three concerts given by the new Orchestra da Camera, conducted by Remus Tzincoca, have proved a connoisseur's delight. In the second of these evenings the players offered an eloquent reading of William Schuman's strikingly contrived Symphony for Strings. With Erica Morini as guest soloist, the Mozart Violin Concerto in A was beautifully phrased and alluring in tonal lyricism. The rest of the outstanding program disclosed the colorful texture of Bartok's Divertimento and the atmospheric Mother Goose Suite of Ravel. Director Tzincoca and his group made an excellent impression.

The final concert presented Rudolf Firkusny in a commanding performance of Beethoven's Piano Concerto No. 4. Mozart Serenata Notturna, the Symphony No. 2 of Honegger, and Ravel's lovely "Tombeau de Couperin" completed the list. Wide understanding of mood values and styles plus admirable control distinguished the direction by Mr. Tzincoca. M. C.

[Morini] *Her playing of the concerto was a marvel of elegance throughout. Mr. Tzincoca and the orchestra, who ably seconded Miss Morini's playing in the concerto, gave a good account of themselves* [in the rest of the program]. J. B., N. Y. TIMES

Miss Morini . . . seemed less happily cast in a Classical role than one would have anticipated. . . . Of the orchestral works, the Divertimento and the sonorous Larghissimo of William Schuman's Symphony proved so especially gratifying that one wishes they could each be heard more often. L. T., N. Y. HERALD TRIBUNE

Gerald Tarack, violinist, Apr. 30, E—For young Mr. Tarack, first fiddler of the Beaux Arts String Quartet, this was a third Town Hall appearance, and the recital attracted considerable attention for its unusual and intriguing program. Heard first was an unaccompanied Sonata (Op. 115), by Prokofieff, in which the composer has coped brilliantly with the special problems of the genre. Mr. Tarack performed it with gusto, and displayed both a bright, virile tone and fine violinistic prowess.

The most curious items were the Seven Sonatas for Violin and Guitar (Op. 2 and 3), by Paganini, played by the recitalist with the assistance of Julio Prol, guitarist. They were entertaining in a fluffy sort of way, but entirely bereft of the kind of seriousness implied by the appellation "sonata," and disappointing also in that the guitar served merely as a strumming backdrop with no real concertizing function. The melodies were pleasant, florid garlands of a Boccherini-like cast, but their innocuous treatment gave an impression of Gypsy tearoom music. There were, however, plenty of Paganini bravura fireworks in the style of the "Caprices."

Lastly, Mr. Tarack was joined by an enterprising and able group of nine to perform the Vaughan Williams Concerto for Violin and Strings, which they proceeded to do in an animated and wholly convincing spirit. A. M. K.

It would be easy to smother Gerald Tarack in gratitude for his provocative choice of violin works. . . . To do this and forget his fine musicianship would be an injustice. . . . He puts the music first and himself in second place. E. D., N. Y. TIMES

. . . Mr. Tarack's talents are clearly not limited only to devising ingeniously laid out programs. . . . He is, in short, a musician in all that term implies. J. S. H., N. Y. HERALD TRIBUNE

Terry Murray, pianist, May 3, E—The young pianist chose an all-Chopin list for his first recital in Town Hall, and he evidenced a sensitive understanding in his flexible playing of this romantic music. He possesses a genuine pianistic gift with tone quality, at its best moments, clear and luminous in texture. Also he seems to be expert in conquering technical exactions. Some unevenness in his delivery appears to be a matter that would yield to more time and more intensive recital experience. There was some fine playing with imaginative color and shading in the five Etudes, and the following Allegro de Concert had moments of brilliance. The impressive program included the Polonaise-Fantasie, the B-Flat Minor Sonata, the Fantasie-Impromptu and a translucent Berceuse, closing with the Ballade (Op. 52), in which the pianist seemed to tire a little, though recovering for the finish. M. C.

. . . Mr. Murray is a musically sensitive performer, and when not preoccupied with technical problems, played quite expressively. J. B., N. Y. TIMES

Mr. Murray met the technical requirements of the music competently. . . . While he gave a general impression of devotion to Chopin's music, the degree of imaginative disclosure varied. . . . F. D. P., N. Y. HERALD TRIBUNE

Camera Concerts Inc., May 7, E—The Camerata in Venice was a society for the promotion of contemporary music—in 1628. And among its achievements still remembered is the premiere of the first opera ever composed—that is, opera in the sense we use the word today. Camera Concerts, Inc., is a similar institution, devoted to the fostering of the New. Its guiding spirit is its conductor, Jacques Monod, a young Frenchman who is a good conductor with a lot of enterprise and zest and a profound knowledge of the contemporary idiom. This reporter frankly confesses that he lacks this intimacy and that therefore evaluations may be colored by ears not accustomed to take in music which has to be percieved first from the score with the eye, and then enjoyed as an intellectual experience.

The concert opened with Anton Webern's Variations for Orchestra (Op.

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30). In an elaborate commentary on his own work the composer elucidates his compositorial intent. To this listener it sounded like variations on no theme, an experiment in sounds—not always pleasant ones at that. Aaron Copland's "Music for the Theatre" followed. We had heard the work for the first time when it was given its European premiere in Frankfurt in 1927, and it has passed us by completely. But 30 years of listening has trained our ears and sharpened our insight in the contemporary idiom. Consequence: last night's performance made the work appear a complete auditory delight, fresh, inventive, and great fun to listen to.

After intermission was the American premiere of Dallapiccola's latest *oeuvre*, "An Mathilde," a cantata for soprano voice and orchestra (text by Heinrich Heine). The admirable Magda Laszlo was soloist in the excruciatingly difficult songs which often are orchestrated so thickly that the singer has difficulties in making herself heard and the beautiful words of Heine are lost in the din of the accompaniment. The composition is written in a moderate twelve-tone idiom, similar to the one used by Berg in "Wozzeck," with influences of Strauss ("Salome") and even Mahler noticeable at times. The reception was so enthusiastic that Mme. Laszlo had to repeat the last part.

The closing number, with the Juilliard String Quartet as the solo ensemble, was Arnold Schoenberg's version of Handel's Concerto Grosso Op. 6, No. 7. Schoenberg did to this score what Richard Strauss did to works by Lully and Couperin—he translated the thematic material into his own tonal language. The result is stunning and not always convincing from a stylistic point of view. But, the virtuoso performance of the Juilliard Quartet, the sympathetic participation of the excellent orchestra, and the sheer power of the score elicited bravos from an enthusiastic public, which counted among it many well-known musicians and composers. H. W. L.

The hit of a lively program of modern music . . . was the most recent work of the Italian composer, Luigi Dallapiccola. . . . A welcome relief from the tendency of much twelve-tone music is the vigor of Mr. Dallapiccola's rhythm. This listener could have heard the entire work over again on the spot with pleasure.
E. D., N. Y. TIMES

["An Mathilde"] *It is to the immense credit of Magda Laszlo, who has not been heard before in this country, that the work was so well received its last movement had to be encored.*
J. S. H., N. Y. HERALD TRIBUNE

Anna Carnevale, mezzo-soprano, Apr. 19, E—A capable singer with a warm personality and a voice rich and generally pleasing in all its registers, Miss Carnevale devoted her entire recital to Italian composers. The program included varied and interesting music by Vivaldi, Piccini, Respighi, Donizetti, Sibella, Tosti, Ponchielli, and many others. Among three delightful "folk songs," which sounded more arty than folksy, the merriest was "Stornelli Toscani—Colga la Rosa," arranged by Pignoloni. After Miss Carnevale warmed up, her singing was easy and unforced, and agreeable except for considerable vibrato, which diminished somewhat as the concert proceeded. Felix Popper made a first-rate accompanist. K. H.

. . . she displayed a voice of ample sonority, rich in its lower register, and produced with apparent ease. Last night her singing was unfortunately marred by an exaggerated vibrato. . . . She seemed most at home in the lighter works of the second half of her program.
E. D., N. Y. TIMES

. . . for the most part, the tones she produced were large and resonant. Her work, however, was continually marred by a tremolo. . . . In addition, Miss Carnevale's color resource is lean in the extreme. . . .
J. S. H., N. Y. HERALD TRIBUNE

CARL FISCHER CONCERT HALL

New Music Concerts, Apr. 24, E—This new organization, devoted to the propagation of contemporary music, American and foreign alike, is the successor of the meritorious enterprise which Rosalyn Tureck started in Town Hall a few seasons ago. Continuing the good work under the guidance of Eric Simon, director, fine music was presented in commendable performances. The Second String Quartet of Noel Sokoloff is the creation of a serious-minded musician of craftsmanship and imagination. The second movement, a scherzo, and the closing adagio were especially impressive for their compositorial facility and wealth of musical ideas. The devoted executants were David Lein, Andreas Makris, Arthur Granston and Joan Brockway. Three songs by Silvestre Revueltas, the late Mexican composer, are charming pieces, often using folklore elements, and the last of the three songs, "Caminando," was sung by Deborah Alden, excellently assisted at the piano by Dean Ryan, with great charm and projection. Then followed Charles Ives' Trio for piano, violin, and cello in an excellent performance by the Nieuw Amsterdam Trio—Edith Mocsanyi, Joseph Rabushka, and Daniel Vandersall. It is hard to believe that this piece was written half a century ago. Though disorganized formally, as Ives' music often tends to be, it abounds with musical ideas, and though often reminiscent stylistically of other composers (Bruckner, Strauss, et al), it is highly original, always interesting and captivating music, speaking for the unique talent of its creator. The second program half consisted of Revueltas' Three Pieces for violin and piano, played by Max Polikoff and Douglas Nordli; Ginastera's Sonata for piano, played by Nordli; and the Whitman Cycle II by Peter Pindar Stearns, sung by Deborah Alden with Dean Ryan at the piano. H. W. L.

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E. D., N. Y. TIMES

The items were all exceedingly well performed and the evening proved much more profitable than ordinarily happens in the presentation of unfamiliar scores.
R. B., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

George Grossman, violist, Apr. 22, E—After hearing Mr. Grossman play the viola, one wonders at the rarity of recitals featuring this instrument. But then, there are few players who could advertise the excellence of its qualities as cogently as he did. His tone underscored the tenor darkness and warmth of the viola, and yet it seemed illustrated from within and just enough edged with reedy color to enhance most favorably its pungent emotional force. Particularly expressive was the use the artist made of a *sotto-voce* shading in subdued passages. Mr. Grossman plays at a technical level far enough above the demands of his program to allow him to devote the greater part of his attention to musical details. His bow glides over the strings with the smoothness of glass in legato phrases, and with keen-edged bite in forceful moments.

Rarer even than viola recitals are programs as fresh and as interestingly planned as this one, consisting of four well-matched and nicely contrasting works of substance, all by 20th-century composers. The Bloch suite, with its rhapsodic character and Eastern flavor, was followed by the Hindemith Sonata (Op. 11, No. 4), an early work with Brahmsian overtones, but nonetheless quite original and remarkably well constructed. The Honegger Sonata was a perfect aftermath with its Gallic elegance and folk-like tunes. The American premiere of a sonata by Alan Rawsthorne brought things to a close. It seemed quite effective, particularly the tricky and busy vigor of the Rondo finale. Mr. Grossman got well under the skin of the music and, with the uncommonly distinguished collaboration of the pianist Lucy Brown, made the most of each offering. One might only cavil at a seeming excess of modesty in the performer, who appeared at times hesitant to assert his role too prominently, to acknowledge that he was, after all, the soloist, rather than the less obstructive participant the violist is accustomed to being. A. M. K.

Mr. Grossman is one of those instrumentalists who has so much that one wishes he had more. . . . Yet when he plays, the listener's mind is apt to wander, especially if the piece is a long one. The mood hardly ever seems to vary. R. P., N. Y. TIMES

Mr. Grossman and Miss Brown played throughout the evening with excellent unity of ensemble, a great deal of rhythmic drive, and intellectual clarity. L. T., N. Y. HERALD TRIBUNE

Ann Wilson, soprano, May 5, E—In her very first aria, Bach's "Bist du bei mir," Miss Wilson displayed a voice that is naturally rich and well trained. Her gift is essentially lyric, and her program was designed to reveal her musical inclination and native endowment to best advantage. She sang with distinction two Scarlatti songs, a group of five by Schubert, five by Medtner, and five by Arnold Freed, a young composer who was present and took bows from the audience. His songs were traditional in design, with occasional explorations of more contemporary dissonance; they were inventive, melodic, and always good listening. Miss Wilson's voice was a happy showcase for Freed's music. Her only weakness was most evident in Puccini's "Ore dolci e divine," from "La Rondine." She had difficulty in leaping to and sustaining tones at the top of her register, and was unsure in her lowest notes. Within her range, however, her voice is rich, sure, and expressive.

K. H.

The program sung by Ann Wilson . . . suggested that the young soprano has more affinity for opera than for the subtle art of the German lied.

E. D., N. Y. TIMES

The range of hues had its limits, but the upper notes were engagingly bright in color. . . . Expressively, she showed a general and usually persuasive understanding of what she sang. . . .

F. D. P., N. Y. HERALD TRIBUNE

KAUFMANN AUDITORIUM

John Corigliano, violinist; **Heida Hermanns,** pianist; Sonata Recital, Apr. 25, E—John Corigliano and Heida Hermanns are an ideal chamber music team. Their musicianship is the solid basis for music making of the highest order, and their technical equipment and interpretative finesse achieve highly satisfying results. Four sonatas for violin and piano made up the bill: Mozart's Sonata in E Minor (K. 304), Brahms' D Minor Sonata (Op. 108), Debussy's Sonata in G Minor, and Beethoven's "Kreutzer" Sonata.

The various styles were most convincingly discriminated in the readings. Whether it was Mozart's crystalline animation, Brahms' romanticism, the colorful pastel of Debussy's tender and nervy harmonic and melodic structure, or Beethoven's gigantic design and emotional richness—for every work, the artists found the right interpretative approach and persuasive communication.

The evening was a huge and deserved success for Miss Hermanns and Mr. Corigliano, and the large audience showed its pleasure in prolonged applause.

H. W. L.

Mr. Corigliano . . . drew another wreath of laurels to himself as an interpreter of chamber music. And his colleague, equally attuned to the internal and external requirements of ensemble endeavors, completed a strong, balanced and vital duo.

L. T., N. Y. HERALD TRIBUNE

HEIDA HERMANNS, *noted German pianist, and* JOHN CORIGLIANO, *concertmaster of the N. Y. Philharmonic-Symphony, look over the score of Beethoven's "Kreutzer" Sonata, one of the four works performed at their April 25th Sonata Recital (reviewed on this page).*

OTHER EVENTS

Harry Wimmer, cellist, Carnegie Recital Hall, Apr. 13, E.

Alessandro Trotta, baritone, Carnegie Hall, Apr. 15, E.

John Hope Giggins, tenor, Carnegie Recital Hall, Apr. 15, E.

Maryse Condé, soprano, Carnegie Recital Hall, Apr. 17, E.

The Pasquier Trio, Kaufmann Concert Hall, Apr. 18, E.

Aristo Artists (Maxine Yeater, soprano; **Lillian Mernik,** contralto; **Jean Deis,** tenor; **Peter Sliker,** bass-baritone), Town Hall, Apr. 22, A.

The Billy Taylor Trio, Town Hall, Apr. 22, E.

Fritz Jahoda, pianist, Carnegie Recital Hall, Apr. 24, E.

National Orchestral Association, Carnegie Hall, Apr. 24, E.

Oratorio Society, St. Thomas Church, Apr. 26, E.

Mack Harrell, baritone, and **Sergius Kagen,** composer-pianist, Carnegie Recital Hall, Apr. 29, A.

Anita Halgen, soprano, Carnegie Recital Hall, Apr. 29, A.

Marco Sorisio, tenor, Town Hall, Apr. 29, A.

Eliane Sasportas, soprano, Carnegie Recital Hall, Apr. 29, E.

Helen Ames, soprano, Carnegie Recital Hall, Apr. 30, E.

Bela Herskovits, tenor, Carnegie Hall, May 6, A.

The Chamber Music Circle, Carnegie Recital Hall, May 6, A.

Gerda Christensen, soprano, Town Hall, May 6, A.

"Snegourochka" (Snow-Maiden), an opera by Rimsky-Korsakoff, and operetta excerpts, Carnegie Recital Hall, May 11, E.

New York Estonian Male Chorus (Manivald Loite, conductor; Ludvig Juht, contra-bass soloist), Town Hall, May 12, E.

Trinity School Glee Clubs, Town Hall, May 13, A.

The Interracial Fellowship Chorus (Soloists: **Sarah Fleming,** soprano; **Ida Johnson,** contralto; **Charles Bressler,** tenor; **Lee Cass,** bass), Town Hall, May 13, E.

Composers Group of New York City, Inc., Carnegie Recital Hall, May 15, E.

Yiddish Culture Chorus (Vladimir Heifetz, conductor), Town Hall, May 19, E.

James Boxwill, baritone, Town Hall, May 20, A.

AMBASSADORS OF THE ARTS

(*Continued from page* 13)

artists, dignitaries, the man in the street, constantly exchanging ideas and encouraging discussion of American attitudes and policies, in an effort to communicate the feelings of artists in a democracy, as well as to reach people of other lands through shared artistic experience. "Miss Steber made herself beloved in Yugoslavia, not only because of her magnificent voice," reports an official of Tito's government, "but because she was such a modest, delightful, and winning person in all her contacts with our people, from stagehands, hairdressers and singers to shopkeepers."

Approximately 3,000,000 people will have seen International Exchange Programs in 220 cities in Formosa, Thailand, Malaya, Ceylon, Iceland, Africa, Indonesia, the Philippines, Egypt, Singapore, India, Ethopia, Turkey, Lebanon, Spain, Greece, Yugoslavia, Algeria, Tunisia, France, Italy, Germany, Portugal, Brazil, Ireland, Scotland, Belgium, Holland, Denmark, Sweden, Norway, Austria, England, Panama, Mexico, Peru, Chile, Columbia, Argentina, Uruguay, Pakistan, Japan, Burma, Korea, and Switzerland, in stadiums, ball parks, arenas, outdoor platforms, lecture halls, theatres, opera houses, classrooms, ballrooms, tents, and concert halls by the close of IEP's first two years of operation. Countless millions more are being reached by radio, television, press, magazine, newsreel, etc.

Measured by the astronomical yearly Soviet budget, our performing arts allocation may seem puny. Yet, even in the short time the International Exchange Program has been in existence, its results are eloquently testified to by such an editorial as this from Costa Rica's leading paper, *La Republica:* "The U.S. has finally decided to take the right road by sending us its *own* dance, its *own* music, the pure manifestations of the soul of its people. When American thought, American theatre, music, poetry, painting, and opera have captivated the imagination of our peoples, becoming part of our cultural store and our spiritual formation, then the United States will be the lighthouse of the world; it will become the new home of man. At last America has found the best way to talk to the spirit. Keep it up; in the South arms are open to receive it."

The art of a nation is truly its face. America must show its face to the world.

SCHOOL NEWS

By GID W. WALDROP

Hindemith's There and Return, *produced by the Peabody Opera Company, May 4-5, in Shriver Hall of Johns Hopkins University, was part of a triple bill marking the debut of Felix Brentano as head of the Peabody Opera Dept. Stylized settings were designed by Donald Bailey, and the all-student production was conducted by LeRoy F. Evans. The other two works were Jack Beeson's* Hello Out There *and Leonard Bernstein's* Trouble in Tahiti. *All three operas were sung in English, the Hindemith work in adaptation by Marion Farquhar.*

COLLEGE PRODUCTIONS

Festivals and Concerts

■ The 13th Festival of Contemporary Music sponsored by the Louisiana State University, concluded on April 29 with a program devoted to works by Stravinsky, Klaus, Bartok, and Wellesz.

■ The 19th annual Bach Festival of four concerts sponsored by Whittier College (California) concluded April 15 with a concert highlighted by a performance of the rarely heard Suite for Flute and Strings, in seven parts and performed with brilliance by 15 solo flutists.

■ The second annual Festival of Twentieth Century Music sponsored by Philadelphia's Settlement Music School ended on May 23. Operas by Kubik, Walton, and Bucci, and concert works by Bartok, Riegger, Chavez, Martinu, Hindemith, Revueltas, Harrison, and Piston were included on the four festival concerts.

■ A Marion Bauer Memorial Concert, presented by Mu Sigma, honorary music society at New York University, was held on May 11. The concert for the late composer featured the works of several unpublished com posers who were winners in a competition for performance sponsored by the organization. As a tribute to Marion Bauer, Frank Brieff and Harrison Potter opened the concert with her Sonata for Viola and Piano.

■ The 25th anniversary of the annual festival held at the New York State Teachers College, Potsdam, N. Y., featured the Juilliard String Quartet, a concert by the 350-voice Crane Chorus and Symphony Orchestra conducted by Thor Johnson, and lectures by the American poet and critic Louise Bogan.

■ The University of Louisville's 10th annual Festival of Contemporary Music featured Mel Powell's Piano Sonatina No. 2, played by the composer, and music by Bartok, Ginastera, Piston, and Matt H. Doran.

■ Eight works by contemporary American composers were premiered by the Vine Street Musical Workshop Orchestra of Hollywood (Morrie Brenner, founder and director) combined with members of the Redlands University-Community Symphony Orchestra in an Orchestral Symposium in the University of Redlands Memorial Chapel on April 21. Miklos Rozsa, prominent composer for M-G-M and Academy Award winner, appeared as guest conductor. Premiered were works by Herbert Inch, Robert Stern, Paul Nelson, Ramiro Cortes, Arthur Wolf, Philippe Buhler, Wayne R. Bohrnstedt, and Matt Doran. Theme and Variation and Finale (Op. 13) by Rozsa was also performed.

■ The Boston Conservatory of Music Orchestra, under the direction of Rouben Gregorian, gave a concert recently, in which three talented young students were presented as soloists: Pearl Anderson, piano, Joseph King, tenor, and Jacqueline Jones, piano.

■ The Sixth Annual Intercollegiate Choral Festival was held May 12 at Trinity College, Burlington, Vt., with 11 colleges and universities of New England and New York State participating. Each college presented one to three numbers, and all joined in the massed chorus of 330 singers.

■ The annual Festival of American Music of the Eastman School of Music, Rochester, New York, was held May 2-15. This was the 26th in the annual series of festivals launched by Dr. Howard Hanson soon after he came to the Eastman School as director. More than 1,500 works by American composers, most of them hitherto unperformed in public, have been presented in the course of the series.

This year's program included two concerts by the Eastman-Rochester Orchestra, Dr. Hanson conducting; one by the Cantata Singers, conducted by David Fetler; one by the Symphonic Wind Ensemble, conducted by Frederick Fennell; one of chamber music under the direction of John Celentano of the Eastman School faculty; and one of piano compositions, with David Burge, a candidate for the doctor of musical arts degree at the school, as soloist.

These concerts were all given in Kilbourn Hall of the school. On the final two days of the Festival, the Opera Workshop, directed by Leonard Treash, took over. Three chamber operas were presented May 14 and 15 in the Eastman Theatre—*The Rope*, by Louis Mennini, of the Eastman School faculty, which had its premiere at the Berkshire Festival last summer; *The Birthday of the Infanta*, by Ron Nelson, an Eastman School graduate; and *Beyond Belief*, by Thomas Canning, of the Eastman School faculty.

■ The concert of the Third Street Music School Settlement at Town Hall on May 2, an annual event, proved again the good work done at this enterprising school under the guidance of its director Allan Davis. Lucas Hoving directed the dance classes and as conductors of the student orchestras appeared Sol Goldman, Simon Karasick, Allan Davis, and a student, Joseph Lliso.

A first New York performance gave special distinction to the program, the local premiere of Allan Davis' Italian Festival Suite for brass ensemble. The lively composition, especially its first movement, March, is written idiomatically for the ensemble and shows the melodic inventiveness and craftsmanship of the composer. The novelty was received with great enthusiasm.

H. W. L.

■ The Manhattan Orchestra and the Manhattan Chorus, under the capable direction of Hugh Ross, presented Arthur Honegger's Symphonic Psalm "King David" in the Hubbard Auditorium of the school on the evening of May 4. This dramatic and realistic work, which at times approaches the oratorio style, was given a highly

commendable presentation. Decisive and well-balanced choral effects and a finely integrated, colorful orchestral performance brought the combined efforts of singers and instrumentalists to a high level of technical and artistic impressiveness. A very considerable share of the evening's success was due to the excellent dictional projection of the Narrator, Coleridge-Taylor Perkinson, as well as the vocally competent singing of Caryl Stecker, soprano; Carline Ray, contralto; and Harold Orbach, tenor.

L. C.

Opera

■ A full-length opera by Robert Ward, *Pantaloon,* was performed by the Columbia University Opera Workshop at the Juilliard School of Music on May 17, 18 and 19. The libretto was written by Bernard Stambler after Andreyev's play, *He Who Gets Slapped.* The production was sponsored by the Alice M. Ditson Fund of Columbia University.

■ *Sunday Excursion* by Alec Wilder, and *Comedy on the Bridge* by Martinu were presented by the School of Music of West Virginia University in Morganstown on May 1. These performances marked the first opera presentations by the University.

■ The Northwestern University Opera Workshop closed its 1955-56 season with performances of Leonard Bernstein's *Trouble in Tahiti* and *Bastien and Bastienna* by Mozart on May 15. Musical director was Eugene Dressler, associate professor of voice.

■ The Fine Arts Department of Northeast Louisiana State College, Monroe, Louisiana, gave the southern premiere of William Schuman's *The Mighty Casey* on April 12 and 13. The libretto of the Schuman work is by Jeremy Gury.

26th Eastman Festival Of American Music

The 26th annual Eastman School Festival of American Music, under the supervision of Director Howard Hanson, was held in Rochester May 2-15. The compositions, many of them performed for the first time, offered a variety of styles, an ample and stimulating cross-section of works being written and heard in America today. Of special interest were works by Robert Stern, Melvin Lucas, and Neil McKay, who were awarded the Edward B. Benjamin prizes for music of a contemplative nature, and the Four Songs for Mezzo-Soprano and Orchestra by Richard Lane, who won the Eastman School award for the recording and publication of this work.

The Eastman Rochester Symphony, conducted by Howard Hanson, opened the Festival on May 2 with a brilliant program of first performances. In addition to the prize-winning works were Joseph Scianni's "Shiloh" Overture, Weldon Hart's "Stately Music for Strings," and Dominick Argento's Suite from the ballet "The Resurrection of Don Juan." On the same program was Thomas Canning's "Music for Easter-Tide," an impressive orchestral work based upon "Christ lag in Todesbanden."

On May 3 David Fetler led the Cantata Singers in a varied concert of choral music from William Billings to Lyndol Mitchell, whose anthem, "Let God Arise," was written for this occasion. Bernard Rogers' cantata on a Whitman text, "A Letter from Pete," was an intricate and dramatic work. Howard Hanson's "O Lord, How Excellent Thy Name," characterized by extremely skillful vocal writing, was another highlight of the program.

On May 4 the Eastman Rochester Symphony again appeared under the direction of Howard Hanson, whose "Fantasy Variations on a Theme of Youth" (David Burge, pianist) was outstanding for its sincerity, lyricism, and well-knit form. Bernard Rogers' "Leaves from the Tale of Pinocchio," with Marjorie T. MacKown as narrator, drew much comment for its piquancy and wit. Other works were Lyndol Mitchell's "Shivaree, a Folk Overture," Harold Triggs' "The Bright Land," Herbert Inch's "Lullaby," and Roger Sessions' orchestral suite from "The Black Maskers."

Frederick Fennell's program on May 7 with the Eastman School Symphonic Wind Ensemble was interesting in its presentation of works especially written for the group: Arthur Frackenpohl's "Allegro Giocoso," Ronald LoPresti's "Pageant," and Paul Shahan's "Spring Festival." These works, together with Patrick McCarty's "Ballata," Will Gay Bottje's Symphony No. 4, David Kraehenbuehl's "Ritual," and Bernard Rogers' new arrangement of his "Three Japanese Dances," gave full evidence of the capabilities of the wind ensemble for fine musical expression.

Three new operas were presented on May 14 and 15 by students from the Eastman School Opera Department. *The Rope* by Louis Mennini (premiered last summer at Tanglewood) was given a proficient performance. This is the second stage work by the composer and is an effective piece which might well be incorporated into the repertory of college opera workshops. Using only five singers, the music at no time dominates the action but serves to highlight the irony and powerful characterization of the Eugene O'Neill play upon which Mennini has written his libretto.

Beyond Belief, a fantasy by Thomas Canning, on a libretto by William Gratwick, is a timely work, dealing lightly, yet effectively, with the responsibility of science to mankind in our age. A clever little love-story is woven into the plot of scientific discovery. Canning's music is extraordinary in that the flute, French horn, piano, harp, and percussion are placed on the stage and portray the characters' other-consciousness.

Ron Nelson's *The Birthday of the Infanta* is based on the Oscar Wilde work of the same name. Musically it is a highly rewarding composition for both the layman and the musician. The orchestration is smooth and rich. The melodies are tuneful in a contemporary sort of tunefulness. The use of old dance rhythms adds to the authenticity of the 17th-century Spanish setting. Story-wise, also, this work is quite satisfactory in spite of the changes made by the composer as a concession to the operatic form. This is another opera which would be a welcome addition to the repertory of an opera workshop. RUTH WATANABE

RECENT PRIZEWINNERS

■ The **Pulitzer Prize** in musical composition for 1956 went to Ernst Toch for his Symphony No. 3. The 1956 Pulitzer Prize awards were announced on May 7 by Columbia University.

■ The 1956 $100 prize given by the **Church of the Ascension,** Fifth Avenue, New York City, was won by George Fox of Brantford, Ontario, with a motet for unaccompanied voices, "Come, Holy Dove." An anthem by Stephen Ortlip of Lookout Mountain, Tennessee, earned Honorable Mention. The winning anthem will be published by the H. W. Gray Co.

■ In the contest held April 11 sponsored by the Musicians Club of Women (Chicago) for the $350 **Farwell Award** has been won by Miss Margaret Lukaszewski, lyric soprano. The second place winner was Miss Joan Volek, coloratura. Both artists are students at the Robert Long Studios in Chicago. Other first-prize winners were Elva Barabash, piano, and Judith Eheim, flute.

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THE ALARD QUARTET, *winners of the National Federation of Music Clubs Young Artists Auditions, are shown with Dr. Thor Johnson, Music Director of the Cincinnati Symphony Orchestra, under whose baton they appeared recently in their first appearance with a major orchestra. Left to right:* DONALD HOPKINS, SEYMOUR WAKSCHAL, DR. JOHNSON, GEORGE SICRE, *and* ARNOLD MAGNES.

■ Robert Bloch was the winner of the Young Artists award sponsored by the **Society of American Musicians** in the annual all-strings division finals. Mr. Bloch is a student of Paul Stassevitch, a teacher at the DePaul University music school.

■ The **Louisville Philharmonic Society** has awarded five additional commissions in its Commissioning Project Series. Norman Isaacs, Society president, announced that these newest commissions to write for the Louisville Orchestra have been received and accepted by Colin McPhee, Niels Viggo Bentzon, Roger Goeb, Herbert Elwell, and Klaus Egge.

■ **Guggenheim Fellowship Awards** for musical composition for 1956 were made to: Seymour J. Shifrin, University of California; Carlisle Floyd, Florida State University; Ezra Laderman, New York City; Earl Kim, Princeton University; George Rochberg, Theodore Presser Music Company; Richard Kenelm Winslow, Wesleyan University (Conn.); Vladimir Alexis Ussachevsky, Columbia University; Jan Meyerowitz, Cresskill, New Jersey; Edmund Thomas Haines, Sarah Lawrence College; Miss Julia Amanda Perry, New York City; Theodore W. Chanler, Harvard University; Bohuslav Martinu, New York City; Carlos Chavez, Mexico City. Fellowships for research in music were granted to: Hans Theodor David, University of Michigan; Nathan Broder, associate editor of *The Musical Quarterly;* Herbert Mark Neustadt, U.S. Naval Academy.

■ Winners of the **Edward Benjamin Awards** for the best "quiet, tranquil" pieces written by Eastman School of Music students were: Robert Stern, $500 for "In Memoriam Abraham"; Melvin Lucas of Rochester, $250 for "Summer Evening"; and Neil McKay of London, Ont., $100 for the second movement of his Symphony No. 1.

■ Burton Scalin, active young Chicago musician and assistant to Dr. Rudolph Reuter at the American Conservatory, won the award of the **National Society of Arts and Letters,** in April 1956.

■ Glorian Gargani, Cranston, R. I., has received the $200 scholarship and certificate of award from the Rhode Island Independence Chapter of the **Daughters of the American Revolution.** Miss Gargani is a student of Miss Emma Beldan of Newport, R. I.

■ Susan McDonald, harp, Rosalind Davidson, cello, and Claretta Lafferty, flute, were selected for the third annual **Dasch Awards.** The competition is conducted on a statewide basis by the Illinois Federation of Music Clubs and the Chicago Businessmen's Orchestra in memory of the late Dr. George Dasch, for 21 years conductor of the Orchestra.

■ Jack Hansen, pianist, was the winner of the **Allied Arts Piano Series** auditions conducted by the Society of American Musicians, April 7 in Chicago. He will appear in a concert engagement in Orchestra Hall on the 1956-57 Allied Arts Piano Series under the management of Harry Zelzer, and with the Chicago Symphony Orchestra.

■ From the **National Guild of Piano Teachers** headquarters in Austin, Texas, comes the announcement of the four top prizewinners in the artist class, selected from nearly 50,000 participants. Daniel Pollack, student of Rosina Lhevinne, Juilliard School of Music, received $750 for placing first in one event, and split another $750 prize with Marcelline Hawk, a student of Dalies Frantz at the University of Texas. Another Frantz student, Lois Zabel Banke, and Mariam Landrum, Texas School of Fine Arts, Austin, also received $750 awards. Miss Landrum's award was given for the most outstanding playing piano teacher in the nation. Prizes totaling $225 went to Bruce Duncanson, pupil of Paul Pierre McNeely, Seattle, Washington. Other prize winners were as follows: Juniors —a tie between Eloise Niva and Elva Barbash, both pupils of Rudolph Ganz and Mollie Margolies, of the Chicago Musical College of Roosevelt University; Sophomore — Ruby Dobberstein, pupil of Cecile Genhart, Eastman School of Music; Freshman — Alice Faye O'Daniel, pupil of Silvio Scionti, North Texas State; High School Senior—Ray Kaufman, pupil of Mrs. Powell Weaver, Kansas City. Checks for $125 each also went to Lee Dougherty of Norfolk, Va., a former student of Mary Eames Baker and Clifford Herzer, but now a Scionti pupil, and Sidney Jean Hultgren, pupil of Carroll J. Meyer, Boise, Idaho. 1,272 smaller cash prizes, ranging from $2.50 to $100 each, totaling $18,698, have been mailed this week by the Guild to other outstanding pupils, reaching every state and nearly every city in the United States.

■ Six compositions have been named prizewinners in the Fifth Annual **Southwestern Symposium of Contemporary American Music,** held April 8-15 at the University of Texas. The awards for orchestral music are as follows: Dr. Merrills Lewis, Houston, "Symphony in One Movement"; Dr. Benjamin C. Dunford, Montreat, N. C., "Smoky Mountain Holiday"; Roy Sudlow, Lawrence, Kan., "Eclogue for Orchestra." Awards for choral music go to R. P. Dosien, Houston, "The Storm," and Wilbur L. Collins, Victoria, Texas, "Psalm 25." "Ballata" by Patrick McCarty, Greenville, N. C., was selected for the symphonic band music award.

■ LADO, a group of 100 doctors' wives, musicians, and other professional women of New York who devote themselves to stimulating the musical life of the community in various ways, made scholarship awards to the following accredited music schools: Manhattan School of Music, Brooklyn Music School, Henry Street School, Chatham Square School, Third Street School, Metropolitan School, Wiltwyck School for Boys, Greenwich House, Bronx House, Lenox Hill Neighborhood House, Brandeis Univ., and the Hebrew Educational Society School. There was also the annual gift toward music therapy to the Musicians Emergency Fund. An award for an original musical composition by a young American composer, given in conjunction with the Julliard School of Music, will be made later in the year. This year LADO is inaugurating an annual Artist's Award. The first recipient is Hanoch Greenfeld, Israeli-born pianist, who as a result of this award will appear for LADO at its fund-raising event next season.

■ Carmine John Fiorito, 19-year-old baritone from Hastings-on-Hudson, N. Y., was presented with the $3,000 **Chaliapin Scholarship** by Miss Gladys Mathew, president of the New York

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Federation of Music Clubs, during the WNYC broadcast from the National Arts Club, April 28. The broadcast was a feature of the benefit dinner scheduled by the New York Federation of Music Clubs during the convention held in New York City. Fiorito's award will entitle him to a full year's study in voice, dramatics, languages, and coaching at the Chaliapin-Kittain Studios in New York City, where he has already been studying for a year and a half.

Scholarship winners JUDITH RASKIN, *soprano, and* CARL WHITE, *baritone (extreme right) are shown with judges of the contest sponsored by the Musicians Club of New York. Judges, left to right, are:* LEONARD WARREN, SAMUEL CHOTZINOFF, NORMAN DELLO JOIO *(President of the Club), and* FRANCO AUTORI.

CONTEST ANNOUNCEMENTS

■ The **Tamiment Music Festival** composition competition will be held as part of this year's Tamiment Festival in the Poconos from June 21 to 24. Heretofore, the award has been $500 for an original string quartet, but since no award was made last year, the Institute will give an award of $1000 this year. The winning composition must have performer and listener appeal as well as technical skill as it is to be played throughout the country by the Curtis Quartet.

■ A **Carl Flesch Memorial Scholarship** is offered this summer by Henri Temianka, leader of the Paganini Quartet, who will conduct master classes in violin and ensemble at the Los Angeles Conservatory of Music and Arts, July 16-August 20. Preliminary auditions for the scholarship will be held on July 6. For details, communicate with Dr. Arthur Wolf, Dean, Los Angeles Conservatory of Music and Arts.

■ An increased number of special awards and scholarships will be granted this year to students at the **Berkshire Music Center,** the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. The Berkshire Music Center office, in Symphony Hall, Boston, is now receiving applications, from which more than 400 students will be accepted for the 14th session, July 2-August 12.

■ A $1000 award for an original concerto for accordion and orchestra is being offered by the **Arcari Foundation,** a group organized to encourage the writing of serious music for the accordion. All manuscripts must be in possession of the Foundation by Dec. 31, 1956. Application blanks and further information may be obtained from the Arcari Foundation, 14 Merion Road, Merion Station, Pa.

■ **Capital University's** (Columbus, Ohio) Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes Sept. 1, 1956. For complete contest information, write to Everett W. Mehrley, Mess Conservatory, Capital University, Columbus 9, Ohio.

■ One $1000 scholarship award, and one $300 award are open to singers from 18 to 26 years of age. The contest is sponsored by the **Friday Morning Music Club, Inc.,** Washington, D. C. For information address: Kathryn Hill Rawls, 1805 37th Street, N. W., Washington, D. C.

■ The **National Association of Teachers of Singing** have announced the Second Annual Young Artists Auditions for the Award of NATS Singer of the Year. In addition to the honor of being selected the NATS Singer of the Year competition, the following cash awards will be made: winner $500, second place $100, third place $50. The winner of the competition has been promised auditions by the Metropolitan Opera Company, the Lyric Theatre of Chicago, and the San Francisco Opera Company. For further information address: Charles Pearson, Nat'l. Audition Chairman, Waban 68, Mass.

■ The **Northern California Harpists' Association** announces a competition for two $200 awards for compositions for the harp. For information address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

■ The **Friends of Harvey Gaul, Inc.** announce that, according to the judge's decision, there were no winners for the 1955 composition contest. A prize of $300 will be awarded in 1956 for an anthem with piano or organ accompaniment or a cappella not to exceed 10 minutes. A prize of $100 in memory of Dr. Gaul will be awarded by Mrs. Keister for the best composition for two harps with or without any combination of instruments. This prize is limited to the Tri-state area—Pennsylvania, West Virginia, and Ohio. For information write to The Friends of Harvey Gaul Contest, Mrs. David Murdoch, 315 Shady Avenue, Pittsburgh 6, Pa.

■ The International Violin Prize is open to violinists of any nationality who are under the age of 35. Known as **Competition Nicolo Paganini,** it will be held between the 1st and 12th of October 1956 at the Communal Opera House in Genoa, Italy. First prize will be 2,000,000 lira, second 1,000,000, and third 500,000. For further information apply to: Civico Liceo Musicale Nicolo Paginini, Via Pisa 56, Genova, Italy.

■ The 12th **International Competition for Musical Performers** will take place from Sept. 22 to Oct. 6, 1956 at the Geneva Conservatory, Switzerland. The last date of application is the 14th of July. The Secretariat (Conservatory of Music, Geneva, Switzerland) will supply information concerning the competition, accommodations, etc.

■ Through the **Conservatoire de Musique de Lausanne,** Switzerland, the great Swiss pianist, composer, and conductor Rudolph Ganz, now residing in the United States and at present President of the Chicago College of Roosevelt University, offers a $1,000 prize bi-annually. The competition takes place Oct. 12 in Lausanne, Switzerland, and is open to Swiss pianists between the ages of 16 and 28 years.

■ Cash prizes will be awarded for original compositions of Pacific Northwest composers by the **Pacific Northwest Arts and Crafts Association** on July 27 through 29. There are slight fees for competition entrance. Address for information: Patricia Balogh, Pacific Northwest Association, P.O. 586, Bellevue, Washington.

■ Auditions of the **Society of American Musicians** will be held to select a vocalist and a violinist, each to receive a paid so'o engagement in Or-

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SUMMER WORKSHOPS

Piano Pedagogy by Polly Gibbs, nationally known authority on piano teaching methods and professor of music, Louisiana State University (July 16-20).

Woodwinds by George Waln, professor of woodwind instruments, Oberlin College (July 9-20).

Song Repertoire and Accompanying by Stuart Ross of New York City, noted concert accompanist and professional singing coach (June 26-August 4).

Additional information available from School of Music office.

chestra Hall (Chicago) on the Allied Arts Series (Harry Zelzer, manager). The auditions are open to musicians in the Chicago and Midwest area who have not been winners in any final audition conducted by the Society. For application blanks write: Gustave Dunkelberger, 5709 Dorchester Ave., Chicago 37, Ill.

■ The terms of the 22nd Biennial Young Artist Auditions of the **National Federation of Music Clubs,** which over the years have launched more than 100 vocalists and instrumentalists on successful careers, have been announced by the President of the Federation, Mrs. Ronald A. Dougan of Beloit, Wis., and the Auditions Chairman, Mrs. Floride Cox of Belton, S. C. The classifications are: male voice, female voice, piano, violin, and chamber music. To the winner in each of these classifications the Federation gives a thousand-dollar award, or the option of a debut in New York's Town Hall or an equivalent recital elsewhere. Bulletins giving full details of the contest are available from Mrs. Floride Cox, Belton, S. C., or from the National Headquarters Office, 445 West 23rd St., New York 11, N. Y.

■ The **International Pianoforte Competition** "Jorge Lalewicz" will be held in Buenos Aires, Argentina, August 1956. The winner of the first prize will give a public concert in one of the best-known halls in Buenos Aires and will receive a 4000-peso prize. Application should be made by letter only prior to June 30, 1956: Address: Headquarters of the organizing committee—Avda, Las Heras 2948, Buenos Aires, Argentina.

STUDIO NOTES

Hilma Bingham

■ The International Music Lovers Guild, under the direction of Ernst Fischer, presented four young artists in the Mar. 24th concert of the series at Carnegie Recital Hall. Hilma Bingham, mezzo-soprano, was heard in Giordani and Mozart arias and in songs which included first performances of Zelda Smith's "Lament" and Mr. Fischer's setting of "Granny's Old Old Book." Joseph Freer, pianist from Spokane, Wash., played the Bach-Liszt G Minor Fantasie and Fugue and Chopin's Sonata in B Minor. Also featured as soloists were John Kazakian, tenor, in early Italian airs and operatic excerpts of Puccini and Meyerbeer, with Louis Wallman, lyric baritone, who programmed the "Non" E Ver" of Mattei and Handel's famous *Semele* air plus varied songs. Frank Cusumano was the accompanist.

■ The James Price studio news states that Virginia Carroll, coloratura soprano, who sang Lucia with the *Di Lammermoor* forces at the Amato Opera, Jan. 22, was re-engaged for Musetta in the April 26th *La Bohème,* and will sing Gilda with the same company in the coming *Rigoletto* performance. Evelyn Atwater, mezzo soprano, was soloist in Rossini's "Stabat Mater" at Ridgewood (N. J.) Methodist Church. The young singer has recently completed an Album of Children's Songs which is being featured in more than 300 schools. Martha Collins, soprano, is engaged as soloist for St. John's Methodist Church, New Rochelle, N. Y., and Ann Englis has joined the same choir as mezzo-soprano. Jack Frymire was tenor soloist at Calvary P.E. Church, N. Y. C., in programs of Bach and Buxtehude compositions. Anabel Stanley, soprano, currently busy with recital engagements, was heard by the Women's Club of Nyack, N. Y., and was re-engaged for a subsequent concert by the same group. Jack Rains, tenor, has signed for the new musical, *Shangrila,* which is set to open on Broadway June 6th. He has made a number of appearances on TV including the program "Wide, Wide World."

■ Report on pupils of Alton Jones: Whitney Thrall made his debut bow in a piano recital at Carnegie Recital Hall; Eunice Eaton played recitals in Brooklyn and Rockville Center, and Amy Obata in Garden City. Jonathan Sweat was heard at Elon College, N. C.; Lawrence Levy and Louise Coluso were presented in solo recital at Juilliard; also playing at Juilliard were Jordan Waggoner, Amy Obata, David Bradshaw, Jane Clements, Anita Langbein, Joan Janes, Charles Boiles. The latter pianist gave recitals in St. Louis, Alton, Ill., and Ada, Okla. Vernon Gould was guest artist for the Kosciusko Foundation, and Dorothy Stout offered a piano faculty program at State Teachers College, West Chester, Pa.

The eminent pianist and instructor, Alton Jones has recently concertized in New York, North Carolina, and Connecticut, and appeared in Rochester, N. Y., on a television program sponsored by the Rochester Institute of Technology.

■ Maestro Pietro Cimini, distinguished operatic conductor and teacher of voice, is celebrating the 25th anniversary of the establishing of his Los Angeles studio, which has become a music center for leading singers, radio and TV stars, many of whom have worked successfully under Cimini's direction. Of the younger group of vocalists, Caroline Grossi, soprano, won the $2,000 Atwater Kent Award and is now singing in Italy; Janette Farra, dramatic soprano, was heard in the role of Annina in the West Coast première of Gian Carlo Menotti's *The Saint of Bleecker Street,* conducted by Walter Ducloux at the University of Southern California; Nancy Sciacqua, soprano, sang by request the part of the Mother in the Marymount College performance of Menotti's *Amahl and the Night Visitors.* Other artist pupils are on the famous rosters of opera houses in the U.S. and Europe.

■ Maxine Dorelle, soprano and teacher of singing, has been engaged as soloist and Choir Director at Spencer Memorial Church, Brooklyn. After some seasons of career experience in Europe and in this country, Miss Dorelle opened her own studios in New York City and inaugurated the successful Cameo Opera Workshop series, a combined lecture-recital program. Announcements have been released on activities of pupils under her direction. Francine Zinberg, soprano, was featured on TV Channel 13, May 16; Angela Tessorio, soprano, was guest soloist in Carnegie Recital Hall on the Don Felice program, and also sang over station WHOM; Jerry LaPenna, baritone, is singing on the weekly Army Hospital music events; Ellen Meek, contralto, was soloist May 13 at Spencer Memorial; Myrtle Gauntlett Philips, soprano, has been recently heard in Town Hall and over WLIB. This last singer is organist at Victory Tabernacle.

■ Roger Ingham, artist pupil of Lucie Lenox Darcy, has during the past three seasons become one of the favorite singers on the Amato Opera list. His latest assignment was Marcello in *La Bohème* performances of May 1 and 4. Previously, April 27-28, the versatile baritone was heard as Schaunard in the *Bohème* of those dates. Herbert S. Cockeran was baritone soloist for the April 15 Memorial Service and Blessings of the Organ and Chimes ritual of Oceanside Lutheran Church, and again soloed in the TV show presented by the Masonic Choral Group April 21. Mr. Cockeran and Virginia Holsinger, soprano pupil of Mme. Darcy, were participants in the program offered by the St. Bartholomew's Men Club in Brooklyn, April 18.

■ Professor Angela Weschler will conduct a seminar for pianists and piano teachers at Mason & Hamlin Hall, June 4-25. Demonstrations include diagnostic testing, graded materials for study, individual problems, and the making of a balanced program. Prof. Weschler, former head of the piano department of the Vienna Conservatory and currently a faculty member of the N. Y. College of Music, will present several of her outstanding students. Engaged in professional careers are the following artist pupils: Sondra Bianca, winner of the Carnegie Hall Award, MGM recording artist, now on her third European tour; Heinz Hammerman, who signed with NAC following his

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■ Georgia Laster, artist pupil from the studio of Mme. Nadine De Sanctis, is in Europe on one of the Fulbright Award scholarships and is currently engaged for a series of concerts in the Scandinavian countries. Before leaving, the soprano was heard in joint recital with Todd Duncan at San Francisco's War Memorial Opera House. Mezzo-soprano Margery MacKay, from the same studio, is singing with the New York City Opera.

Eunice Wennermark

■ Eunice Wennermark, violinist, was heard in recital, sponsored by the Los Angeles Philharmonic Women's Committee, April 11, at Santa Monica, Cal., and in a joint recital with Lois Craft, harpist, for the Music Arts Society of Santa Monica. Under management of NBC, Miss Wennermark has been scheduled on TV, appearing regularly on the Lux Video Theatre, the NBC Comedy Hour, the Tony Martin Shows, and guesting on the Spectaculars, such as the Bob Hope, Milton Berle, Dinah Shaw, and the Wide Wide World Shows. Pupils under Miss Wennermark's teaching direction, at her studios in North Hollywood and at the Beverly Hills Academy of Music, will be presented in recital June 1.

Don Craig Summer Guest At Carnegie Tech

Don Craig, distinguished choral director of NBC's Telephone Hour, will be a visiting lecturer at the Carnegie College of Fine Arts this summer. Beginning June 25, Mr. Craig will conduct a four-week graduate course in choral techniques. He will also organize a chorus to which undergraduates and high school students will be admitted. During the six-week summer session, the Carnegie Department of Music will also offer individual and group instruction in composition, orchestration, instrumental and vocal techniques, keyboard harmony, score reading and playing, solfeggio, and music supervision.

New Conservatory for Georgia

Previously wanting in cultural advantages, Augusta, Georgia, recently welcomed the State's first organized music conservatory. The Augusta Academy of Music was founded by Harry Jacobs, now president and director, Vola Jacobs, Martin White, and Beryl White. Public spirited interest contributed to the 8,000-dollar renovation at the Academy. The institution, which assists in the presentation of six annual concerts, conducts its own Youth Orchestra and sponsors Augusta's Civic Symphony Orchestra. Local music organizations utilize conservatory facilities.

Liturgical Workshop at Boys Town

The Third Annual Liturgical Music Workshop will be held at Boys Town, Nebr., August 20 through 31, the Rev. Frances Schmitt, director of music at Boys Town, has announced. Originally intended as a workshop for church musicians in the Archdiocese of Omaha, the outstanding program and faculties have attracted registrants from many sections of the country. Courses offered at the workshop will include chant, polyphony, contemporary music, liturgy, history of music, boy choir clinic, and fundamental, intermediate and advanced classes in organ, with master classes and limited individual instruction. Flor Peeters, one of the world's great organists and a distinguished composer, will be included on the guest faculty. Other guest instructors include Mr. John Welch of the Welch Chorale, Mr. Roger Wagner of the Wagner Chorale, and Mr. Eugene Selhorst, director of the Division of Doctor of Musical Arts Degree at the Eastman School of Music.

NATS Summer Workshops For Voice Teachers

The National Association of Teachers of Singing has announced its annual summer workshops for voice teachers as follows: Willamette University, Salem, Oregon (July 20-August 3); Texas Tech College, Lubbock, Texas (August 6-11); Northwestern, Evanston, Ill. (August 6-10); University of Colorado, Boulder, Colo. (August 12-17); Phillips Academy, Andover, Mass. (August 19-24); and George Peabody College for Teachers, Nashville, Tenn. (August 20-24).

Roy Harris at Mars Hill Festival

The First American Composers Festival at Mars Hill College, Mars Hill, N. C., will have Roy Harris as guest of honor. The four concerts of contemporary American music, August 3-5, will consist of music for piano, voice, and chamber music. Hans Barth, program chairman, announces that in addition to Roy Harris, the composers to be represented on the programs, and who will be present, are as follows: William Hoskins, Johan Franco, Claude Almand, Edgar Alden, Edwin P. Stringham, Hunter Johnson, William Presser, Stephen Park, Cyrus Daniel, Walter Golde, Gurney Kennedy, Philip Slates, Helen Stanley Hartmeyer, and Hans Barth. Among the performers will be the University of North Carolina Quartet, Robert Hopkins of Mars Hill College and William Leland of Jacksonville, Fla., pianists, and Ethel Casey, of Chapel Hill, soprano.

Dr. Hanson Speaker At U. of Arizona

Dr. Howard Hanson, Director of the Eastman School of Music, delivered the fourth lecture in the Kennecott Series at the University in late March. He gave a brief history of symphonic music in America, praised the phenomenal improvement in music education for children in this country, an education neither surpassed nor imitated successfully by any country, and then discussed college music.

Rome School of Bel Canto Opened to Americans

Inter-Allied Artists Corp. has announced that arrangements have been completed with the Rome School of Bel Canto, the only residential school in Italy for English-speaking students, to accept a limited number of American students. Mark Lynford, English impresario, is the founder and general director of this unique school, and Ricardo Pizcozzi is head of the teaching staff. The school year begins Sept. 20. Those desiring additional information should contact the Inter-Allied Artists Corp., 119 West 57th Street, New York City.

Cornell's Seminars in Service Music

Cornell College, Mt. Vernon, Iowa, will bring four of the top Midwest church oratorio singers to the campus for the Seminars in Service Music to be held June 13, 14, and 15. The four prominent singers participating with the choir are: Elizabeth Humphrey, soprano; Mrs. Eva Harper, contralto; Lawrence Lane, tenor; and Bernard Izzo, bass-baritone. The curriculum of the seminars is comprised principally of four services, both Catholic and non-sectarian.

Southern Composers' Forum

The Seventh Annual Regional Composers' Forum of the University of Alabama was held April 20-22. Twenty-three new orchestral works from eight southern states were performed this year. Joseph Hawthorne of the Toledo Symphony, Julius Hegyi of the Chattanooga Symphony, Guy Taylor of the Nashville Symphony, James Christian Pfohl of the Charlotte Symphony, and Arthur Bennett Lipkin of the Birmingham Symphony were guest conductors. Vincent Persichetti of the Juilliard School was the guest composer of the year. His Third Symphony and a work for band, "Pageant," were performed.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Harold Cone, long-time student of Clarence Adler, will play the Schumann Concerto at the Lewisohn Stadium in New York on June 20.

Three pupils of Salome Ramras have been named winners of the $100 P.T.A. Piano Scholarships in Los Angeles. They are: Joyce Einbinder, 14; Lenore Hevarez, 14; and Raymond Stow, 13.

Eva Palm, pupil of Ireyne Starikof, played American and South American works at the Pan American Day program sponsored by the Spanish Club at the New York University College of Arts and Science on April 20. Another pupil of Miss Starikoff, Leonard Jaiven, Gold Medal winner, played at the Hotel Biltmore for the Brazilian Cultural Society on May 17.

LEFT: *This picture of the now-famous* PHILIPPA SCHUYLER *was taken in* 1939, *at the time when she was entered in New York Guild auditions by her teacher, Arnetta Jones. She began lessons at the age of three, entered her first Guild Tournament in* 1935, *and participated in them for five years thereafter. Even then a great future was predicted for her, and she received highest ratings from the five different judges who heard her.*

RIGHT: *Japanese-born* MICHI HIRATA *is a prize-winning pupil of Rosina Lhevinne, who entered her in Guild auditions in* 1954-55. *Miss Hirata is now married and lives in Rochester.*

Mark Nevin will conduct a teachers' workshop July 9-12 in New York on "Piano Teaching Materials by American Composers," with the following teachers lecturing on their own work: David Carr Glover, Henry Levine, Mark Nevin, Ada Richter, Eric Steiner (Guild members), and Robert Pace.

The Cleveland Civic Concert Association presented Jean Geis at Severance Chamber Hall on Mar. 27. She then left for Europe and will return to her home this month. Miss Geis was in Guild Tournaments for over ten years and won many prizes, scholarships, and awards as a pupil of Ralph Zirkle, Olga Samaroff, and Rosina Lhevinne.

Lemuel Childers, Guild chairman of Tulsa, has won the Composers' Press first prize (publication, royalties, and distribution) with his Sonatina No. 2 in a national competition for piano teaching material. Mr. Childers has just been re-elected to the presidency of the Oklahoma MTA. Other Guild members who are officers are: Mary L. Shoe, vice-president, and Wendell Ralston, parliamentarian.

Mrs. Charles Schneider of Shaker Heights, Cleveland, presents her pupils in interesting two-piano programs at Plymouth Church auditorium.

June Stokes, Guild prize-winning pupil of Dalies Frantz, is engaged to play the Beethoven Concerto No. 4 with the Houston Symphony in November.

Officers of the newly developed Southern Division of MTNA are: President, Merle Sargent of Miami; VP (in charge of program), Phil Howard of Murfreesboro, Tenn.; VP (in charge of publicity), Rolf E. Hovey of Berea, Kentucky; VP (in charge of membership), Esther Rennick; Secretary, Willis Ducrest of Lafayette, La.; Treasurer, Frank Crockett of Hattiesburg, Miss.

Officers, for the coming year, of the Piano Teachers Congress of New York are: Ruth Bradley (president), Eric Steiner, Bertha Gimble, Ruth May, Lorene McClintock, and Eloise Close.

Five individual recitals by five pupils of Clarence Adler will be given this month at Steinway Hall, New York, each one in the evening: Emily McLees, June 6; Allen Brown, June 8; Barbara Sprung, June 12; Deanne Garcy, June 19; Barbara Caristi, June 18. At the end of June Dr. Adler goes to Lake Placid and Saranac, where he heads the piano department of Deerwood Music Camp.

Alamance County, North Carolina, Guild teachers who presented pupils in joint recital at Whitley Auditorium, Mar. 17, are: Winifred Barney, Daisy Carrigan, Mrs. T. C. Carter, Virginia Caruthers, Vallie Johnson, Kathleen Merrill, Mrs. Leonidas Smith, Mrs. Clarence Southern, Mrs. Earle Tillman, and Miss Lucille Wall.

Dorothy Noble Lord of St. Louis demonstrates what chairman-efficiency can mean in a big Guild chapter. The circulars she has prepared announcing dates, places, and details of auditions, are models of procedure. The St. Louis chapter presented Rilla McReynolds Branyon at Baldwin Hall on Apr. 2.

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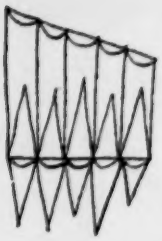

GENERAL REVIEWS

Frederick Werlé

■ AARON COPLAND: *The Tender Land*, an opera in three acts with a libretto by Horace Everett. This three-act version is the first vocal score to appear in print. The original two-act version, commissioned by Richard Rodgers and Oscar Hammerstein II for the League of Composer's 30th Anniversary year, was first produced at the New York City Center of Music and Drama on April 1, 1954. In this lyrical, folk-like opera, Mr. Copland has fashioned an important work through simple means which bear his own personal stamp of expression. The vocal lines flow easily and the composer characterizes each part in a masterly way. The remarkable Quintet at the close of the first act is especially fine.

The action takes place on a lower middle-class farm in the Midwest during the early 'thirties and the story centers around the graduation of the elder daughter of the Moss family—a rather simple but typical American theme of rural family life.

Some of the more ambitious workshops as well as established opera companies throughout the country would do well to investigate this new American opera. Performance time: one hour and 40 minutes. Orchestration: 2 Flutes (Piccolo), Oboe, English Horn, 2 Clarinets (one alternating with Bass Clarinet), 2 Bassoons, 2 Horns, 2 Trumpets, 2 Trombones, 2 Percussion players, Harp, Piano (ad libitum), and Strings. Published by *Boosey and Hawkes*. Price $7.50

■ ARNOLD SCHOENBERG: Variations on a Recitative (Op. 40), arranged for two pianos by Celius Dougherty. Originally written for the organ in 1941, this ambitious work is well adapted for two pianos. Although basically a tonal work, the harmonies are complex and create an uncertain key feeling. It belongs to Schoenberg's last creative period and demonstrates his use of "extended tonality," or "roving harmony," as he called it. In these tonal writings of his last years, the composer appears to be concerned with tonality expanded to the utmost limits. The Recitative itself consists of a series of short motives which assume more importance in the ten variations, cadenza, and fugue which follow. The fugue subject is built on the first three bars of the Recitative, and the answer appears in contrary motion. The entire structure of the fugue is a novelty in itself and is well worth careful study. The work is an important contribution to the two-piano literature. Published by *H. W. Gray Co., Inc.* Price $3 for the two-piano score.

■ JOHANN SEBASTIAN BACH: Prelude and Fugue in B Minor (The Great) for organ, as transcribed by Arthur Briskier for the piano. For more than a century now, many composers have been tempted to transcribe Bach's organ works for the piano with varying degrees of success. However, Mr. Briskier's transcription appears to be faithful to the original and avoids all unnecessary doublings and thick pianistic trappings. In fact, the edition is printed in such a way that the original Bach manuscript appears on the left-hand side of each page, while the piano transcription appears on the right side of the page. Thus, the performer has the advantage of comparing the two versions, page by page and note by note. This is probably the first time that such an edition has appeared. It is therefore not only interesting to pianists, but also to composers, arrangers, and musicologists. Liszt also transcribed the same work around 1850, and it is interesting to compare both piano versions with the Bach manuscript. The phrasing, dynamics, fingering, and tempi are part of Mr. Briskier's own personal interpretation. The foreword states that Mr. Briskier "began this work as a result of suggestions made to me personally by Dr. Albert Schweitzer," and also contains a letter from Pablo Casals which reads in part, "This edition fully respects Bach's original text. Dr. Briskier gives a faithful piano transcription from organ music." Published by *Carl Fischer*. Price $2.00.

The same publisher has also issued Arthur Briskier's transcription for piano of Bach's Fugue in G Minor (The Little) priced at $.60.

■ LE PIU BELLE PAGINE DEI CLAVICEMBALISTI SPAGNOLI (The Most Beautiful Pages from Spanish Harpsichord Music), edited in accordance with the originals by Giuliani Marchi. Here is an excellent collection of sonatas and a rondo by such 18th-century Spanish composers as Rodriguez, Soler, Mateo Albeniz, Cantallos, and Gallés. The compositions all show a definite influence of Domenico Scarlatti's keyboard style and form and are delightful pieces for recital or for teaching material for the more serious-minded students. Published by *Ricordi*. Price $1.25.

■ TEN ARIE ITALIANE DEL SEI E SETTECENTO (Ten Italian Arias of the 16th and 17th Centuries) for Voice and Piano. The accompaniments are carefully revised and realized by Vittorio Negri Bryks. This is an unusual-

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ly fine collection of works by some of the early Italian masters including Cacci, Monteverdi, A. Scarlatti, Albinoni, Pergolesi, and others. At the end of each Aria, there is a translation of the Italian words in both English and German. Published by *Ricordi*. Price $1.50.

■ NIKOLAI RAKOV: "From Youthful Days," a set of 10 short piano pieces for the young student, composed in 1951. The idea behind these pieces is similar to Schumann's "Scenes From Childhood"—to evoke again the composer's boyhood dreams and fancies. It is one of the better collections of miniatures and is ideal as teaching material in a contemporary idiom. Published by *Leeds Music Corp.* Price $1.25.

SACRED VOCAL

Leon Carson

Choral

"I WILL LOVE THEE, O LORD," Leo Sowerby. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.35

An extended virile anthem for 4-part (SATB) mixed voices, built on strong text from Psalm 18; v. 1, 2, 6, 7, 29, 47, and well integrated with a solidly constructed organ accomp. The musical feeling is generally one of majesty and breadth, although there are alternating moods of quietness. A nicely balanced choir of ample size is required to make vocal and interpretative rendition successful. Singing range and tessitura are normal. Suitable for general or festival use, particularly the latter. 23 pages.

"HOW EXCELLENT THY NAME," Howard Hanson. Carl Fischer, Inc., New York. $.25

A splendid anthem of praise for 4-part (SATB) chorus of mixed voices, with interesting supporting organ accomp. Intelligently marked for organ execution. The music brings to life the varying aspects and moods of the text from Psalm VIII; 1, 3-6. Vocal range and tessitura have been watched carefully by composer in the best interest of the singers. Requires well-trained chorus of balanced parts and flexible vocal ability. Suitable for festival or general use. Perf. time: 4 min. 10 pages.

"SERVICE MUSIC FOR THE ADULT CHOIR," Ed. by W. Lawrence Curry. The Westminster Press, Philadelphia, Pa. $1.10

An exceptionally fine collection of two and four part, solo and unison service music for the adult chorus. The contents have been placed in the traditional order of the Protestant service. The narthex chorals, devotional sentences, and introits are found in the early pages of the book; the Scripture, prayer and offering responses in the middle; and the benediction responses and amens toward the end. A valuable contribution toward the enrichment of the liturgical service. Many outstanding composers are represented. Range and tessitura make for easy singing by average choirs. 54 pages.

"O FATHER, GOD OF LOVE," J. S. Bach. Clayton F. Summy Co., Chicago, Ill. $.20

A short but interesting musical arrangement by Chester Tucker for 4-part (SATB) anthem, taken from Bach's Cantata No. 129. Text ascribed to David Denicke (1648). Organ or piano accomp. Suitable for general use of communion service by average choir. Easy range and tessitura. Perf. time: 1 min., 45 sec. 4 pages.

"THE LORD OF ALL DID REIGN SUPREME," J. S. Bach. Galaxy Music Corp., New York. $.20

A careful choral version of the Bach music has been prepared by Powell Weaver for 4-part (SATB) mixed chorus, with text from the Union Prayer Book. The original style has been preserved, and the addition of words in no way appears to reflect unfavorably upon the basic musical flow of counterpoint. Organ or piano accomp. While vocal range and tessitura are easy, the work requires a capably trained choral body to make successful rendition. Perf. time: 3 min. 10 pages.

"O WORSHIP THE LORD," Giuseppe Moschetti. Theodore Presser Co., Bryn Mawr, Pa. $.20

A short, simple, but harmonically effective 2-part (SA) motet for adult chorus or for children's voices. Organ accomp. Suitable for general service by average small church choir. Easy singing range. 3 pages.

"CREDO," Seth Bingham. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.50

This is another extended and vigorous anthem for 4-part (SATB) mixed voices, requiring a large chorus. Opens with short, optional vocal introduction ("I believe in one God") for solo or men in unison, after which the full chorus picks up the music with the words "God the Father Almighty." Organ accomp. Text in both Latin and English. Fast changing tempi; vocal tessitura and range normal. Suitable for festival or general service. 24 pages.

"COMMUNION SERVICE," Searle Wright. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.25

This excellent service is set in the key of G Minor for 4-part (SATB) mixed voices. To be sung a cappella; rehearsal accomp. The musical setting is one of churchly, reverent feeling, and comprises the Kyrie Eleison, Responses to the Commandments, Sanctus, Benedictus, Qui Venit, an exceptionally fine Agnus Dei, and a stirring Gloria in Excelsis. Well written for the voice in simple but effective harmony and with normal tessitura and range.. 15 pages.

"LORD, MAKE ME THINE INSTRUMENT," David Stanley York. Mercury Music Corp., New York. $.20

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"MY ROCK, MY FORTRESS," Philip Gordon. C. C. Birchard & Co., Boston, Mass. $.16

A short, simple but effective hymn for 4-part (SATB) combined mixed and junior choirs. This arrangement also provides for a treble descant, sung partially on words and partly on the vowel "Ah." Text by Ilo Orleans. Piano or organ accomp. Suitable for any occasion. Tessitura normal throughout. 4 pages.

"PSALM 67," Alvin King. Clayton F. Summy Co., Chicago, Ill. $.25

An impressive anthem of supplication, praise and rejoicing for 5-part (S-I, S-II, ATB) large and well-balanced chorus. Text from the Psalm bearing the foregoing number. A portion of anthem to be sung with 4 parts (SATB). For a cappella use; rehearsal accomp. No incidental soli. Tessitura normal. Suitable for festival or general service. Perf. time approx. 3 min. 10 pages.

"ANTIPHON AND PSALM—LAUDATE DOMINUM," Elizabeth Poston. Boosey & Hawkes, New York City. $.28

This is a splendid combination of the Antiphon—Psalm and Laudate, for formal service, arranged for 4-part (SATB) choir. Organ accomp. Text for the Antiphon taken from II Chron., V; 13, 14; the Laudate from Psalm CL. Dignity and breadth of style distinguish the Antiphon, with a fineness of unhackneyed harmonization, and the rhythmic, spirited tempo and exultant moods of the Laudate make for equally good churchly composition of refreshing idiom. Tessitura for all parts normal. Antiphon, 7 pages; Laudate Dominum, 7 pages.

"AVE MARIA," Michael Head. Boosey & Hawkes, New York City. $.20

An exceptionally fine arrangement from the song by the composer for 3-part (SSA) women's voices, with substantial piano accomp. Latin and English words, the latter by Nancy Bush. Optional descant also provided. The vocal line requires flexible handling. The general atmosphere, with but possibly two forte exceptions, is one of calmness. Vocal tessitura normal. 8 pages.

Solo

"O LOVE THAT CASTS OUT FEAR," H. Alexander Matthews. The H. W. Gray Co., Inc. (Agents of Novello & Co., London), New York. $.60

An engaging sacred solo in E-flat for high voice, based on text by Horatius Bonar (1808-89) with organ or piano accomp. The vocal and musical lines are persuasive and present a well-integrated message to serve for offertory or other service purpose. Especially suitable for singer equipped with good medium high and high range up to A-flat. 4 pages.

"I SEE HIS BLOOD UPON THE ROSE," Gerald Gover. Boosey & Hawkes, New York. $.75

A dignified and reverent short setting in A-flat for medium high voice to the well-known and appealing poem by Joseph Plunkett. Piano or organ accomp. There is a generally serene air about the music, with occasional strong climactic measures, illustrative of important textual phrases. An excellent song for general service offertory or communion use, and especially suitable for Lenten service. 3 pages.

SECULAR VOCAL

Leon Carson

Choral

"HAS HE LEFT ME?" (M'a t'il Laissé), Boosey & Hawkes, New York. $.20

This charming old song of anonymous source, has been transcribed, edited, and translated in capable fashion by Albert Seay, for use by 4-part (SATB) chorus. To be sung a cappella; rehearsal accomp. Frequently contrasting moods are clearly marked for interpretation. Voice range and tessitura easy. An excellent number for general secular use. 7 pages.

"SIT DOWN, SERVANT, SIT DOWN," Arr. by Rogie Clark. Boosey & Hawkes, New York. $.16

An effective singing arrangement of this traditional folk spiritual, for 4-part (SATB) chorus. Opens with a soprano obbligato supported by other parts on word "whoo," after which the chorus merges into straight 4-part singing. Sung a cappella; rehearsal accomp. Vocal range and tessitura normal. 4 pages.

"POOR WAYFARING STRANGER," Arr. by Douglas Moore. Theodore Presser Co., Bryn Mawr, Pa. $.20

This old American folk song has been revived with artistic skill for concert use by 4-part (SATB) mixed chorus, with piano accomp. The musical simplicity and the emotional feeling of hope and trust in God forming the basis of the original song have been faithfully preserved, a feat not always accomplished by arrangers of old material. Voice range is normal. 3 pages.

Solo

"LOVE'S SECRET," John Duke. Boosey & Hawkes, New York. $.75

A short song of musical and textual appeal, for medium voice (A-F) and with interesting piano accomp. The poem is by William Blake. Music moves along with a gentle and somewhat lilting rhythm. For general secular use. 3 pages.

"LULLABY OF THE WOMAN OF THE MOUNTAIN," by Ned Rorem. Boosey & Hawkes, New York. $.75

A medium voice song (C-sharp—F-sharp) that offers some fine interpretative potentialities for the soloist with sufficient musical imagination to project successfully the quaint text of Padrias Pearse and translated by Thos. MacDonagh. The music is expressive along contemporary idiomatic lines and swongs along in leisurely fashion. 4 pages.

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